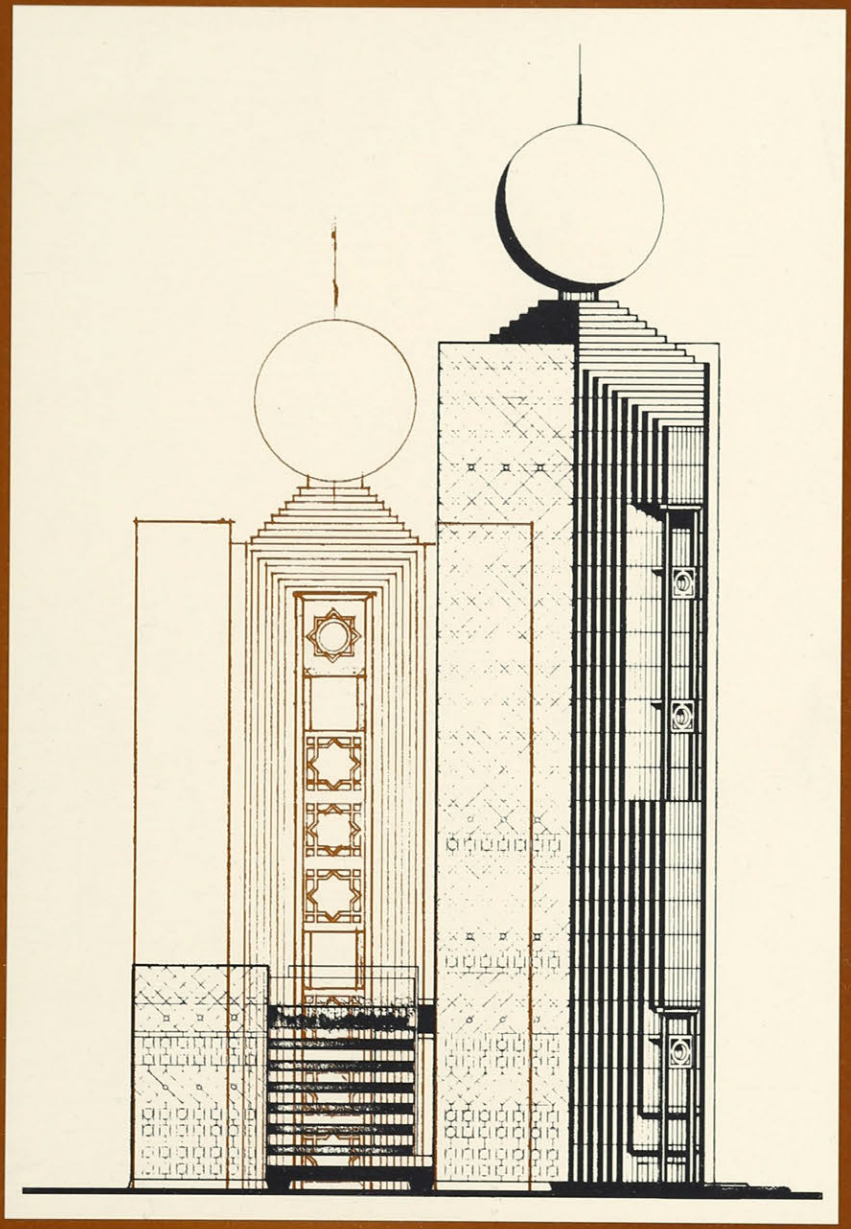
ARTHUR ERICKSON

les projets du Moyen-Orient • the Middle-East Projects
guide du fonds • Guide to the Archive



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Collection d'architecture canadienne / Canadian Architecture Collection
Université McGill / McGill University
Montréal / Montreal
1999

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Dépot légal: 1e trimestre 1999
Bibliothèque nationale du Canada

Legal deposit: 1st quarter 1999
National Library of Canada

Donnés de catalogue avant publication (Canada)

Bibliothèque Blackader-Lauterman d'architecture et d'art. Collection d'architecture canadienne.
Arthur Erickson : les projects du Moyen-Orient : guide du fonds =
Arthur Erickson: the Middle-East Projects: Guide to the Archive

Comprend des références bibliographiques et des index.
Texte en français et en anglais.
ISBN 0-7717-0269-8

1. Erickson, Arthur, 1924- —Archives—Catalogues. 2. Architecture canadienne—Moyen-Orient—Histoire—Sources—Bibliographie—Catalogues. 3. Architecture—Moyen-Orient—Dessins et plans—Bibliographie—Catalogues. 4. Bibliothèque Blackader-Lauterman d'architecture et d'art. Collection d'architecture canadienne— Catalogues. I. Žantovská Murray, Irena, 1946- II. Rohan, Daniella, 1967- III. Titre.

CD3649.M6B43 1999 016.72'0956 C99-900038-1F

Canadian Cataloguing in Publication Data

Blackader-Lauterman Library of Architecture and Art. Canadian Architecture Collection.
Arthur Erickson : les projects du Moyen-Orient : guide du fonds =
Arthur Erickson: the Middle-East Projects: Guide to the Archive

Includes bibliographical references and indexes.
Text in English and French.
ISBN 0-7717-0269-8

1. Erickson, Arthur, 1924- —Archives—Catalogs. 2. Architecture, Canadian—Middle-East—History—Sources—Bibliography—Catalogs. 3. Architecture— Middle-East —Designs and plans—Bibliography—Catalogs. 4. Blackader-Lauterman Library of Architecture and Art. Canadian Architecture Collection—Catalogs. I. Žantovská Murray, Irena, 1946- II. Rohan, Daniella, 1967- III. Title.

CD3649.M6B43 1999 016.72'0956 C99-900038-1E

Conception de la page couverture / Cover Design: Daniella Rohan
Imprimé par / Printed by: MP Photo Réproductions Ltée
Couverture / Cover: Etisalat Head Office Builiding

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PRÉFACE

Diplômé de l'Université McGill, Arthur Erickson a réparti les archives de son oeuvre entre plusieurs dépôts d'archives canadiens, parmi lesquels la Collection d'architecture canadienne de l'Université McGill, les Archives architecturales de l'Université de Calgary et le Centre canadien d'architecture. Les archives illustrant les projets d'Arthur Erickson au Moyen-Orient ont été légués à la Collection d'architecture canadienne de l'Université McGill en 1988, ce qui cadre avec la mission de la CAC qui est de réunir l'oeuvre de grandes figures associées à l'École d'architecture de McGill. La présence à McGill de l'Institut d'études islamiques et la participation de l'École d'architecture à des projets dans cette région du monde sont des éléments qui ont fortement motivé ce don en particulier.

Depuis 1975, Arthur Erickson a réalisé une quarantaine de projets au Moyen-Orient, pour la plupart des projets publics d'envergure. Il a établi les plans directeurs et conçu des universités, des musées, des immeubles de bureaux, des complexes résidentiels et des complexes diplomatiques dans les Émirats Arabes Unis, au Kuweit, en Jordanie, en Arabie Saoudite, en Irak et en Syrie entre autres. Certains projets ont pris corps, d'autres en sont restés à l'état d'ébauche ou d'étude. La plupart permettent de comprendre clairement les difficultés qu'il y a à concevoir des édifices et des villes dans un milieu et une culture radicalement différents des nôtres. Bien que les projets moyen-orientaux constituent le gros et la raison d'être de fonds Erickson à McGill, deux des projets qui datent de ses années d'étudiant figurent également dans la CAC et sont compris dans le présent catalogue à titre d'information.

Plus que tout autre architecte canadien, Arthur Erickson a tenu compte des différences culturelles dans ses études et les oeuvres qu'il a réalisées au Moyen-Orient sont relativement peu connues. La publication du guide de la CAC sur les projets moyen-orientaux d'Erickson tombe donc à point nommé. Ce guide décrit dix-sept grands projets et d'autres, moins bien documentés. Une annexe traite d'autres documents encore entreposés et que nous espérons publier sur le site Web de la CAC dès lors que nous les aurons extraits et que nous en aurons fait la description. Je tiens à remercier John Bland et David Eckler de leurs contributions respectives et tous ceux et celles qui ont collaboré à la préparation de ce guide : Marilyn Berger, Cindy Campbell, Christopher Carr, Peter Di Maso, Kiki Etingin, David A. Johnson, Jean Louis Laloy, Mona Monette, Françoise Roux, Richard Stevens et Monika Taylor. Je tiens également à exprimer ma reconnaissance à Daniella Rohan, conservatrice adjointe de la CAC, qui a mené à terme les travaux d'anciens collègues et qui a également conçu le catalogue. Enfin et surtout, notre gratitude va à Arthur Erickson, pour ce don précieux à l'Université.

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Conservatrice en chef, Livres rares et collections spécialisées
et
Conservatrice, Collection d'architecture canadienne

PREFACE

A graduate of McGill, Arthur Erickson has divided the archives of his work among several Canadian repositories, The Canadian Architecture Collection of McGill University, the Canadian Architectural Archives of the University of Calgary and the Canadian Centre for Architecture among them. The archival material documenting the Middle East projects of Arthur Erickson was first deposited in the Canadian Architecture Collection (CAC) of McGill University in 1988, in keeping with the CAC's mission of collecting the work of prominent figures associated with the McGill School of Architecture. The presence, at McGill, of the Institute of Islamic Studies and the project involvement in the region by the School of Architecture provided a strong context for this particular donation.

Since 1975, Erickson undertook some forty projects in the Middle East, most of them large-scale public projects. He created masterplans and designed universities, museums, office buildings, residential complexes and diplomatic compounds in the United Arab Emirates, Kuwait, Jordan, Saudi Arabia, Iraq and Syria, among others. Some were built, others remained at a competition and project stage. Most provide an important insight into the challenges of designing buildings and cities in an environment and culture radically different from our own. Although the Middle-East Projects form the bulk and the raison d'etre of the Erickson Archive at McGill, a couple of projects from his students years have been deposited with the CAC and are included herewith for information.

Arthur Erickson, more than any other Canadian architect, explored and addressed cultural differences in his designs and the work he has undertaken in the Middle East is comparatively little known. This makes the publication of the CAC guide to Erickson's Middle East projects both useful and timely. It includes seventeen major projects, as well as other, less documented ones. An appendix covers additional material still in storage and which we hope to make available on the CAC website once it is received and described. I wish to thank John Bland and David Eckler for their respective essays, and all the contributors to the guide: Marilyn Berger, Cindy Campbell, Christopher Carr, Peter Di Maso, Kiki Etingin, David A. Johnson, Jean Louis Laloy, Mona Monette, Françoise Roux, Richard Stevens and Monika Taylor for their share of the work. I also want to express my appreciation to Daniella Rohan, the CAC's Assistant Curator who brought the work of earlier colleagues to completion and also designed the catalogue. Last but not least, our gratitude goes to Arthur Erickson, for his important gift to the University.

Irena Murray
Chief Curator, Rare Books and Special Collections
and
Curator, Canadian Architecture Collection

ABRÉVIATIONS / ABBREVIATIONS

AEA	=	Arthur Erickson Architects
AIA	=	American Institute of Architects
a.k.a.	=	also known as
ARCOP	=	Architects in Co-partnership
B/W	=	Black and White
ca.	=	circa
CAC	=	Canadian Architecture Collection
CIAM	=	Congrès Internationaux des Architectes Modernes
ed.	=	edition
ha	=	hectare
km	=	kilometre
Ltd.	=	Limited
n.d.	=	no date
no.	=	number
NORR	=	Neish Owen Roland Roy Partnership Ltd
pp.	=	pages
RSAF	=	Royal Saudi Air Force
UBC	=	University of British Colombia
vols.	=	volumes
WZMH	=	The Webb Zerafa Menkès Housden Partnership, Architects
2nd	=	second

INTRODUCTION HISTORIQUE / HISTORICAL INTRODUCTION

John Bland: Arthur Erickson et McGill /
Arthur Erickson and McGill

David Eckler: Projets d'Arthur Erickson au Moyen-Orient /
Arthur Erickson's Middle-East Projects

Dear Mr. Bland,

These last five months have passed very quickly and yet sometimes it seems that I have been travelling for many years. I have really skipped through a great deal of history both geographical and historically. Often I wonder how it was possible to do so much, to have gone through, for instance, 5000 years of architectural history. Of course, my sampling has been very meagre — very meagre indeed. When I become ~~very~~ discouraged because lack of knowledge in philosophical, social & historical trends architectural — doesn't allow for a real appreciation of what I see, I think what a marvellous orgy it is for the next fifty years digestion. I shall for the rest of my life be only just realizing what I once had the opportunity to see.

But it is being a most wonderful adventure. Starting with Egypt and working with history, each new art and architecture comes as a most exciting discovery. Nowhere yet has any building not far surpassed my expectations. Probably, because photographs can't give one even an introduction to a building, I saw everything as if I had never seen nor heard of it

Figure 1: Letter to John Bland from Arthur Erickson, ca.1950, The John Bland Archive, CAC 41.04.

ARTHUR ERICKSON ET McGILL

Arthur Charles Erickson naît à Vancouver le 14 juillet 1924, l'aîné des deux fils d'Oscar Erickson et de Myrtle Chatterson, Canadiens de la deuxième génération. Oscar Erickson adorait la peinture et était un aquarelliste accompli. Lors de ses nombreuses sorties dans la nature pour peindre, sa femme et ses enfants l'accompagnaient, souvent juste pour explorer les environs. Arthur Erickson se souvient d'autres expéditions dans la nature avec sa grand-mère, où il l'écoutait raconter quantité d'histoires pendant qu'il ramassait des champignons et des petits cailloux. À l'âge de 16 ans, il exposa ses aquarelles et sut retenir l'attention de Lawren Harris, peintre et fondateur du Groupe des Sept. Lawren Harris et son épouse devinrent des amis intimes des Erickson et des personnages influents dans le développement du jeune Arthur.

Au cours de sa première année d'université, il s'inscrit au programme universitaire de l'Armée canadienne à l'UCB, ce qui équivaut à une première année de sciences appliquées. Trois semaines avant la fin du programme, il décide de s'inscrire à un cours intensif de japonais, ce qui l'amène au Service canadien des renseignements et à une mission en Inde, où il jouera le rôle d'interprète et obtiendra le rang de capitaine. Après avoir servi en Malaysia, il rentre à Vancouver à la fin de la guerre et s'inscrit à la session d'été de l'UCB en deuxième année d'arts et de sciences.

En septembre 1946, grâce une reconnaissance d'équivalences, Erickson s'inscrit en deuxième année d'architecture à McGill. McGill a reçu d'élogieuses lettres de recommandation à son sujet, l'une du président de l'Université de Colombie-Britannique, une autre de l'adjoint au doyen des arts et des sciences et une troisième de M. Lawren Harris. À l'époque, deux membres de l'École d'architecture de McGill étaient bien connus de Lawren Harris : Arthur Lismer, autre membre du Groupe des Sept, qui était responsable de l'École d'esquisses, du dessin à main levée, de l'histoire de l'art et de la théorie du dessin; et Gordon Webber, à qui Harris avait écrit et qui était responsable du cours de graphisme élémentaire.

Dans *Seven Stones* d'Edith Iglauer, Erickson raconte à propos de ses études : "Je ne prêtais pas grande attention à mes professeurs, mais trois personnes ont exercé sur moi une profonde influence, trois esprits originaux et très observateurs : ma mère qui a été la plus influente, Lawren Harris et un professeur de dessin et peintre à McGill, Gordon Webber, qui est mort depuis. Il était handicapé, il mesurait quatre pieds et n'avait qu'une jambe et il avait une façon extraordinaire de voir les choses. Il nous faisait découvrir le potentiel des matériaux, et était un véritable adepte du Bauhaus. Un exercice consistait à plier des feuilles de papier de toutes les manières possibles et un autre à étudier la profondeur et l'espace sur le papier avec des points flottants et des lignes droites. C'était également un photographe doué de la plus grande originalité. Il nous faisait photographier les effets de la lumière sur du papier et sur des formes pleines et nous obligeait à développer nos propres films dans une chambre noire. Il était très vague, n'expliquait jamais les choses très clairement, ce qui nous obligeait à les découvrir par nous-mêmes. Je ne pense pas que je serais devenu aussi réceptif à tout ce qui m'entoure si je n'avais pas connu Gordon Webber."[1]

Dans l'introduction du livre de Carole Moore Ede, *Canadian Architecture 1960-1970*, Erickson écrit ceci au sujet du groupe d'architectes ARCOP qui l'avait tout juste précédé à McGill : "Les

leçons de leur legs architectural (construction solide, détail simple et subtil et respect des matériaux) ont été apprises par ce groupe, tous diplômés de l'École d'architecture de McGill, à l'apogée de son influence." Et plus loin, "La vitalité du département d'urbanisme lui aussi pourvu de diplômés de McGill des meilleures années n'a pas été la moindre des influences qui ont contribué au rajeunissement de Montréal."[2] Erickson écrit également au sujet de l'École d'architecture de McGill : "Mies van der Rohe, Walter Gropius et Marcel Breuer étaient des maîtres à émuler... Un autre professeur nous a initiés aux principes de Le Corbusier... C'est à contrecoeur que l'on tolérait l'oeuvre de Frank Lloyd Wright, de sorte qu'avant la fin de ma troisième année, je m'étais purgé de toute tendance romantique ou trouble... J'étais devenu un modèle du nouveau rationalisme."[3] Et enfin, dans *Seven Stones*, "Toute ma vie d'architecte s'est déroulée de façon continue. J'ai apprécié chaque minute des quatre ans que j'ai passés à McGill."[4]

Erickson obtient de bons résultats au programme dispensé à McGill qui, à l'époque, associait une formation rigoureuse sur les matières structurales et connexes et une très grande liberté au niveau artistique. Deux de ses projets d'étudiant figurent dans la collection : un immeuble de bureaux de style miésien et un centre des arts. C'était un étudiant cultivé, doué pour le dessin, qui a gagné plusieurs prix durant ses études. Il a obtenu son diplôme avec grande distinction et a remporté la célèbre bourse de voyage Hugh McLennan que beaucoup convoitaient. "Si bien qu'après mes études, j'ai entamé un périple de deux ans et demi pour étudier l'évolution de l'architecture occidentale depuis ses débuts à partir du Moyen-Orient, en passant par la Grèce, l'Italie, Florence, la France et l'Espagne pour finalement aboutir en Grande-Bretagne et en Scandinavie."[5]

Le récit de son voyage dans le nord de l'Italie au cours de l'hiver 1950 a survécu dans une lettre provenant des archives de John Bland. À John Bland de Arthur Erickson, sans date, vraisemblablement décembre 1950 :

> Ces cinq derniers mois ont passé comme l'éclair, même s'il me semble parfois que cela fait des années que je voyage. J'ai vraiment parcouru beaucoup de terrain, aussi bien sur le plan géographique qu'historique. Je me demande souvent comment j'ai pu en faire autant, et traverser par exemple 5 000 ans d'histoire architecturale... Je passerai le restant de ma vie à essayer de comprendre ce dont je viens d'être le témoin oculaire.
>
> L'Italie me donne mes premiers troubles digestifs. Avant l'Italie, il me semblait que l'architecture obéissait à une logique et à une structure claire, mais bien sûr ma capacité était encore alors illimitée. La Grèce est l'apogée de ce qui s'est passé avant et même après l'invasion romaine. (Je conseille à tous ceux qui recevront cette bourse de commencer par visiter la Grèce. C'est le point de repère qui permet de mesurer les réalisations des autres périodes et de la sienne propre). En Italie, on revient sur ses pas, on retourne à un type d'édifice primitif avant de repartir en avant. Mais il est impossible de suivre les étapes dans un ordre consécutif, on est forcé de voir dans une ville des exemples de toutes les étapes en même temps. Souvent la différence est tellement subtile et les guides tellement vagues qu'on ne sait pas vraiment ce que l'on voit ni si tel et tel élément est un développement roman du Gothique ou un développement gothique du Roman.

San Vitale à Ravennes vous fend le coeur : c'est un espace splendide et ce qui reste des décors byzantins est d'une beauté saisissante. Mais l'espace central et la coupole (l'ondulation subtile de la surface murale) sont entièrement détruits par des peintures illusionnistes du XVIe siècle. Cela abîme l'espace à tel point qu'on ne peut le voir qu'en essayant de le reconstruire les yeux fermés. Grâce à Gordon Webber, le plus bel espace de tous, *St. Apollinare in Classe*, n'est pas trop sérieusement abîmé par la série de petits portraits de mauvais goût qui ornent le mur au-dessus des voûtes, même s'il a meilleur aspect le soir lorsque l'éclairage tamisé atténue les couleurs un peu criantes.

Le travail de tamisage en Italie est assez ardu et c'est lui sans doute qui est à l'origine de mes troubles digestifs. Premièrement, il y a trop à voir et pour vraiment tout découvrir, il faut se frayer un chemin à travers une foule de choses horribles. Il ne semble pas y avoir de guide digne de confiance. On passe une après-midi entière dans une galerie froide, humide et mal éclairée à déambuler d'une pièce à l'autre où sont accrochées d'énormes toiles pour n'en trouver que trois ou quatre ou peut-être même qu'une seule qui présentent vraiment de l'intérêt. Mais malheureusement, cette toile ou ces trois ou quatre toiles valent tellement la peine d'être vues qu'on est prêt à endurer le froid, l'humidité et la monotonie du reste pour trouver un trésor dans la galerie suivante.

Je me trouve actuellement dans la plus aristocratique de toutes les vielles, Sienne. En dépit de sa petite superficie, ses vieux immeubles sont plus stylés que tout ce que j'ai vu jusqu'ici. Même s'il n'y a pas de *grands* édifices, c'est ici que l'on trouve les édifices les plus riches et les plus originaux de toute l'Italie. Les nombreux palais, l'uniformité et le charme des rues et leurs traditions qui persistent confèrent à cette ville un caractère patricien. Ici, même les *restauranti populare* qui dans d'autres villes ne sont guère plus que des souples populaires, offrent une grande salle voûtée aux murs de brique émaillés d'armoiries et à demi-remplie par un immense escalier qui monte jusqu'à l'étage noble (*piano nobile*) de jadis.

D'ici, je dois aller à Pise, à Lucca et à Pistoia avant de revenir à Florence, car j'ai déjà visité Arezzo, Pérouse et Assises dans cette tournée de villes médiévales avant la *fleur* de la Renaissance. Je voulais être à Rome pour Noël, mais je ne pense pas que j'y arriverai. De là, je ne sais pas où j'irai. Peut-être Naples et la Sicile avant Marseilles et la France.[6]

Cette lettre d'Italie se poursuit par une demande d'Erickson qui veut être nommé délégué étudiant de McGill au 9e CIAM (Congrès international des architectes modernes), qui doit avoir lieu à Hoddesdon, en Grande-Bretagne, et par des souhaits de Noël.

L'expérience d'Erickson en Italie s'améliore beaucoup à son retour à Florence. "Réunis dans ce petit espace", mentionnera-t-il plus tard, "se trouvent la majeure partie des trésors qui nous ont donné les raisons et le désir de vouloir parvenir à ce moment particulier de l'histoire, l'élan de nous stupéfier jusqu'ici."[7] Il restera à Florence pendant neuf mois.

Dans l'ensemble, ce voyage effectué grâce à une bourse McLennan aura été une expérience mémorable. "Ce voyage est la meilleure chose qui me soit jamais arrivée. J'ai été ébahi par l'originalité et l'audacité des anciens bâtisseurs. L'imposante présence des édifices d'où se dégage

une vie intérieure est devenue pour moi le critère d'un grand art."[8]

> J'ai appris également que l'aspect d'un édifice était inséparable du climat et du lieu. Ce n'est qu'en contemplant un édifice dans son cadre que l'on peut comprendre son essence... Tout comme un arbre dont la forme demeure fidèle à son essence, peut avoir un coude dans le tronc, une allonge dans une branche ou une structure racinaire en réponse au substrat rocheux ou au sol sur lequel il pousse, chaque édifice archétype (maison, hôpital, musée ou université) réagira différemment à son unité particulière de lieu et de temps.[9]

À son retour à Vancouver en 1953, il se lance progressivement dans l'exercice de sa profession en commençant par des maisons conçues tout spécialement pour s'harmoniser avec leur environnement. Sa sensibilité à l'égard du paysage qui s'est aiguisée depuis l'enfance et qui s'est confirmée dans l'observation des anciens monuments classiques, est à la base de son style depuis le début. Chaque projet est une occasion unique, non pas par le désir d'être différent mais par la conviction que seules les circonstances peuvent dicter la forme. Si l'édifice en contexte décrit son objectif, le déterminisme complet du site décrit mieux la différence de conception entre l'Université Simon Fraser et l'Université de Lethbridge, qui n'ont pas dix ans d'écart et dont la construction utilise les mêmes matériaux.

Le sentiment qu'Erickson éprouve pour le paysage et les édifices varie largement en échelle et en préoccupation à la fois pour l'apparence et la perspective, comme en témoignent ses récits de l'amélioration d'une grande maison à Vancouver et de la maison Filberg à Comox. "La maison, du millésime 1910, était dans le style Côte d'Azur très en vogue à l'époque et affichait au moins l'ordre et une certaine mesure de la grâce de cette époque. Cependant, même si son jardin était luxuriant et qu'il offrait un gazon amoureusement manicuré, on approchait abruptement dans le jardin par d'étranges petites marches... Les nouvelles terrasses étaient planifiées comme de hautes plate-formes au-dessus du jardin directement accessibles depuis les principales pièces de la maison et descendant jusque sur le gazon par de vastes escaliers... Pour renforcer la fluidité entre la terrasse et le jardin et atténuer l'effet de hauteur de la terrasse vue d'en-dessous, la surface entière de cette dernière a été rabattue sur les contre-marches supérieures. C'est pour la même raison que le dos des marches inférieures a été laissé ouvert et planté de thym et que les vallées entre les escaliers ont été remplies de plantations. La maison donne donc l'impression d'être sortie d'une mer verte, les brisants de la mer continuant de se retirer de leur base."[10] Dans un autre ordre d'idées et plus préoccupé par le panorama, Erickson écrit ceci : "Le site de la maison R.W. Filberg est un haut promontoir isolé à demi-entouré par la mer et enserré par des falaises. Les montagnes et les glaciers de l'île de Vancouver et du continent l'entourent comme si c'était un plateau reculé. Depuis la base de deux immenses érables anciens, l'espace dégringole du rebord de la falaise et est emporté dans le golfe de Georgia vers des horizons lointains. Le problème esthétique consistait à tracer des lignes dans ce vaste espace, à le fusionner avec l'édifice et à le libérer sans en atténuer l'énergie : comment trouver un édifice qui n'interrompe pas l'espace mais qui se tienne de coté comme un bon chef d'orchestre ou un guide éloquent des plaisirs du site."[11]

Lorsqu'il décrit ses premières oeuvres, Erickson parle d'un "amalgame de concepts formels Bauhaus et de sensibilité de la côte ouest pour les constructions en bois," et il affirme avoir cherché "des solutions qui éviteraient de tomber dans la mode et qui tiendraient compte des

réalités du contexte et du dessein."[12] Pour lui, "L'espace est l'élément esthétique suprême. Si la réalisation du but d'un édifice est une tâche redoutable, le fait de permettre à l'espace de célébrer ces événements est un véritable délice pour l'architecte." Et "La mesure avec laquelle un édifice exprime son intention dépend de la fusion de son rythme spatial et structural, de la syntaxe de ses espaces et de ses détails."[13]

Erickson obtient une subvention du Conseil des arts du Canada pour se rendre au Japon et en Asie du sud-est durant l'été 1961. Des copies carbones des huit lettres où il décrit ses expériences et qu'il a envoyées à Gordon Webber se trouvent dans les archives Gordon Webber de la CAC.[14] La première "lettre Webber", Tokyo mai 1961, décrit son vol et son arrivée à Tokyo. Il prend une chambre à l'*International House* où il trouve de l'aide pour planifier son voyage vers Nara et Kyoto. Il est frappé par l'activité de la ville, par sa modernité et la relative fadeur des vieux édifices qui ne semblent pas être à leur place. Il y décrit l'hôtel Impérial, et son appartenance au Japon des années 20 mais pas au Japon actuel, et un certain nombre de jolis jardins "qui évoquent plutôt des temps plus élégants - sans la réalité du moment."[15]

Dans la deuxième lettre écrite de Tokyo, Erickson raconte qu'au bout de cinq jours, ses premières impressions ont radicalement changé. "La ville ne ressemble plus à n'importe quelle ville nord-américaine, avec une population différente, mais il y règne une sorte de chaos commercial indescriptible."[16] Il décrit le Musée de l'Homme Occidental, conçu par des étudiants japonais de Le Corbusier, qui semble avoir exercé une influence marquante, sans doute plus encore que celle des architectes de l'école américaine : " ...les formes de l'architecture américaine ont été déterminées par la technologie, alors que les formes de Le Corbusier (la quête d'une forme significative proprement dite) semblent avoir sacrifié à la technologie. Il est tout naturel que ces dernières aient fini par remporter la faveur des Japonais en dépit de sa puissance technologique, car il s'agit d'une nation qui a une vive conscience des formes." La lettre parle d'une nouvelle salle de concert sur laquelle "il est tombé par hasard en se rendant au Musée National... Le béton nu est incroyablement beau - le bois de coffrage tellement étroitement ajusté qu'il n'a laissé que de très légères stries réminiscentes du bois d'Ise."[17]

Dans la même lettre, il décrit un temple âgé de trois cents ans, le Kijo-in, proche de la ville de Nara, qu'il aperçoit au loin depuis son jardin. C'est là qu'il observe un type de petit pin de très jolie forme taillé de manière que l'on voit chaque branche et chaque aiguille qui se tient derrière quelques brins d'un azalée se réfléchissant dans un bassin d'eau en pierre, et il ajoute "je remarque que ce qu'il a de merveilleux dans la façon japonaise d'émonder les arbres, c'est qu'on laisse de l'espace à toutes les plantes pour leur permettre de respirer, que l'espace pénètre dans la plante, par-dessous et autour d'elle comme il le fait dans un tableau ou un dessin de l'époque classique - par exemple l'*element of grace* de Piero della Francesca.[18] Il conclut sa lettre dans un petit hôtel de Nara où il estime qu'il y a "trop de chant et de bavardage, si bien que je déménagerai dans un meilleur hôtel demain."[19]

La troisième lettre de Kyoto est datée du 11 juin 1961. Il décrit "une visite à Kojo Sahamoto, l'évêque qui a fait venir les peintures de Tessai à Vancouver l'an dernier."[20] Il a déjeuné avec l'évêque qui lui a montré le temple et les jardins et l'hôtellerie où il a passé la nuit. Après un échange de cadeaux et le déjeuner du lendemain, il retourne à Kyoto. Six jours auparavant, il a

fait un séjour au "Daisen-in, à Daitokoji, sans doute l'un des jardins les plus beaux qu'il m'ait été donné de voir, malgré sa petitesse, au Japon."[21] Il y mentionne le temple, le jardin, le vieux prêtre et sa famille, un jeune prêtre et le jardinier. Erickson a aidé le jeune prêtre à rédiger un guide sur le temple. Il décrit en long et en large ce qu'il a mangé et la sensation qu'on éprouve à prendre son bain dans une eau très chaude. Il donne des descriptions de plusieurs temples, jardins et maisons de thé à proximité de Kyoto. Vers la fin de sa lettre, il fait observer "que si les idées chinoises intriguaient pour commencer, au Japon, elles me semblent seulement curieuses. Cela s'applique particulièrement aux toits, qui au Japon sont en chaume ou en bardeaux. Ce sont les temples qu'ont introduit la tuile, verte pour commencer comme en Chine, puis en argile naturelle noire des fumoirs. Les tuiles ont fini par devenir meilleur marché que les bardeaux ou le chaume et surtout, elles résistent mieux au feu, de sorte que tous les toits aujourd'hui sont en tuiles."[22] Il termine sa lettre en disant qu'il part pour Hong Kong.

La quatrième lettre, "Kyoto - suite" n'est pas datée. Elle parle entièrement de la villa Katsura Impériale : " ...rien, pas même une description, une photographie, un film ne révèle quoi que ce soit de l'effet qu'elle produit. C'est l'oeuvre d'art la plus accomplie du Japon. Je pense qu'il s'agit de l'une des plus grandes compositions de tout le répertoire architectural."[23]

La cinquième lettre, "En route pour Macau, 3 juillet 1961" est une courte description colorée de Hong Kong et de ses différents quartiers : " ...les immeubles de vingt étages grimpant les pentes de collines très abruptes, les quartiers d'édifices en maçonnerie délabrés et surpeuplés... Le front de mer rempli de pacotilles... La vraie beauté de l'île réside de l'autre côté de la ville - à Repulse Bay et à Deep Water Bay... "[24] Dans cette lettre, Erickson décrit aussi Macau, "une fusion totale des couleurs et de la vitalité des pays latins et de la riche essence de l'Orient."[25] Il y décrit avec enthousiasme l'activité qui règne dans les rues, le bruit et la gaieté des habitants. Sa lettre se termine alors que son avion atterrit à Bangkok.

La sixième lettre, "Auberge du temple, Angkor Wat, Cambodge, juillet 1961" est une copie d'une lettre adressée à Mère et Père. Il s'agit du compte rendu d'une semaine passée à Angkor Wat dans une petite auberge située de l'autre côté des fossés du grand temple. Il a exploré les jungles de cette immense cité dont on sait si peu de choses, en dehors du grand temple et des terrasses. Tous les édifices en bois ont disparu. Pour atteindre certains des temples avoisinants, il a utilisé un pousse-pousse. À certains égards, les édifices lui rappellent ceux du Yucatan, "si ce n'est que leur décoration leur confère une élégance et une beauté absentes des ruines maya."[26] Même si Erickson admet que ses explorations sont superficielles, ses récits sont toujours très vivants.

La septième lettre porte la mention "Bali, 23 juillet 1961." "C'est une culture unique entre toutes, sans doute parce que ses mythes sont aussi vivaces aujourd'hui que jadis et qu'ils sont célébrés avec un art qui atteint tous les gens à chaque minute de leur existence."[27] Toute la lettre fait le panégyrique des habitants, des lieux et particulièrement des danses de Bali. "Je crois que l'impression de beauté ne se dégage pas d'un élément quelconque comme la topographie de l'île ou la grâce physique de ses habitants, qui sont toutes deux exceptionnelles, mais de l'interdépendance totale de chaque élément de la culture."[28] Il y décrit des maisons et des temples typiques, des villages, des combats de coqs et des champs de riz. Il termine sa lettre en disant que la malchance s'est abattue sur lui en ce qui concerne la Chine, "toutes les visites ont été annulées, personne n'a

le droit d'entrer."[29]

La dernière lettre est écrite à Miya-jima, au Japon, le 23 août 1961. Erickson y décrit une visite à Nikko, dans ses temples et à un festival de danse. De Nikko, il ira à Nagano et Gifu et retournera à Kyoto où il assiste à l'inauguration de l'hôtel International. Il passe trois jours à Koyasan (une montagne de temples au nord d'Asaka) et visite le château d'Himiji. Un parc extraordinaire à Onagawa et à Tahmatsu, l'un des édifices les plus modernes, un hôtel de ville conçu par Kenzo Tange. Erickson décrit quelques îles magiques sur la mer intérieure, particulièrement Miya-jima, où se trouve le tombeau d'Itsukurshima. "La nuit à marée haute, ou tôt le matin, le tombeau est magnifique à cause de sa situation. Tout l'ensemble de bâtiments semble reposer sur une série de lagunes à marée haute car chaque édifice est construit sur pilotis au large des côtes et que la marée haute contribue à son isolement. L'effet est particulièrement saisissant à marée descendante lorsque l'eau immobile reflète les pilotis rouges, les parois blanches et de superbes toits noirs en chaume, qui ressemblent à des oiseaux gigantesques étendant leurs ailes pour prendre leur envol."[30] La lettre se termine par ces mots *à suivre*, mais on ne trouve aucune lettre postérieure dans les archives Webber.

En étudiant l'idée d'ambiance dans l'architecture japonaise, Erickson mentionne la maison de thé et la cérémonie du thé pour illustrer un niveau de raffinement esthétique qu'on ne trouve pratiquement dans aucune autre culture. "Le rituel reflète la conception Zen de grandeur dans les plus petits incidents de la vie : idée qui perpétue le sentiment des Japonais à l'égard de l'architecture et qui se traduit par l'attention extrême que l'on attache au plus petit détail."[31] Erickson déclare que tous ces éléments sont réunis dans Katsura, la Villa Impériale du XVIIe siècle.

"L'architecture japonaise a beaucoup à nous apprendre : la gamme de sentiments, le mode de composition, la sensibilité à l'égard des matériaux, le souci de l'environnement."[32] Toutefois, en conclusion, il insinue que pour un Occidental, l'espace et la structure des édifices japonais manquent d'unité plastique de par leur adhésion excessive à des formes prescrites. "Même si la flexibilité et la souplesse ne sont pas des caractéristiques naturelles d'édifices faits de planches et de poteaux, même les édifices modernes en béton traduisent l'esthétique du menuisier plutôt que du mouleur; et l'on note chez les nouveaux architectes les plus talentueux une certaine tendance au formalisme."[33]

Plus tard, Erickson dira : "Les maisons que j'ai conçues après mon expérience japonaise ont profité du fait que j'ai compris la valeur de la simplicité d'expression... Après le Japon, mes maisons ont cessé d'être un amalgame de divers matériaux pour devenir le plus possible des expressions d'un seul matériau, évoquant presque une sculpture."[34] Les maisons Bayles, Laxton et Baldwin que l'on peut voir dans *The Architecture of Arthur Erickson*, illustrent ces arguments.[35]

L'événement le plus marquant qui s'est alors produit dans sa carrière a été sa collaboration avec Geoffrey Massey pour préparer l'étude de la nouvelle université Simon Fraser au sommet de la colline Burnaby en 1963. Leur projet, qui différait radicalement de l'ordre habituel d'édifices disséminés ça et là sur le campus, comportait une grande allée piétonnière franchissant un groupement massif d'activités dans des édifices relativement continus, un peu à la manière d'une

grande Acropole. Près de la bibliothèque et des amphithéâtres, là où la densité des étudiants avait toutes les chances d'être la plus forte, la grande promenade devait être recouverte d'une splendide marquise à une échelle surprenante.

Plus que toute autre de ses réalisations, l'Université Simon Fraser a catapulté Erickson à l'avant-garde de l'architecture américaine. Simon Fraser a été suivie de l'édifice MacMillan Bloedell à Vancouver en 1965, de l'Université de Lethbridge en 1968, de la Banque du Canada à Ottawa en 1969, du pavillon du Canada à l'Exposition d'Osaka en 1970, du Musée d'anthropologie de Vancouver en 1972, des maisons Eppich en 1972 et du Square Robson de Vancouver en 1973.

À l'époque, Erickson avait également d'importantes commandes aux États-Unis, en Grande-Bretagne, en Chine, en Malaysia et dans des États du Golfe. Erickson était désormais un architecte de renommée mondiale. Pour consacrer sa carrière, McGill lui a conféré un doctorat *honoris causa* en 1975. À la cérémonie en question, on a dit de lui qu'il était

> un homme tout à fait exceptionnel; jeune pour un candidat à un grade plus souvent conféré près de l'apogée de la carrière d'un homme. Et paradoxalement, c'était déjà presque un ancien lorsqu'il est arrivé pour la première fois à McGill. Il appartenait au groupe qui avait gagné une guerre, puis qui s'était lancé avec un optimisme sans égal dans des tâches universitaires et dans une vie constructive et enrichissante. En l'occurrence, sa vie professionnelle a démontré l'évolution d'une créativité extraordinaire qui, fort heureusement, ne pourra pas être évaluée intégralement jusqu'à ce qu'il cesse de la révéler. Les concepts qu'il a mis dans les nouvelles universités de l'ouest, Simon Fraser et Lethbridge, sont époustouflants; différents de tout ce qui a jamais été entrepris auparavant et surtout, différents l'un de l'autre. Les deux projets ouvrent les portes de royaumes de nouvelles possibilités architecturales.[36]

Étant donné qu'Arthur Erickson a reçu de prestigieuses récompenses comme le prix Molson, le prix de la Banque Royale, le prix Auguste-Perret décerné tous les trois ans par l'Union internationale des architectes, et que ces prix marquent bien ses exploits remarquables, on a jugé que le grade honorifique qui devait lui être conféré ce jour-là "n'était pas seulement pour ce qu'il avait déjà fait, mais pour ce qu'il devait encore accomplir."[37] Et ce n'est pas une vaine déclaration quand on sait ce qui viendra par la suite : le Roy Thomson Hall de Toronto, l'Ambassade du Canada à Washington, l'Ordre du Canada, la médaille d'or de l'Institut royal d'architecture du Canada et la médaille d'or de l'*American Institute of Architects* .

Voici un extrait de l'allocution peu orthodoxe qu'Erickson a prononcée à la cérémonie de collation des grades :

> La cérémonie de collation des grades est un *rite de passage* - une sorte de passage à l'âge adulte après quelques années d'initiation aux us et coutumes, aux traditions et à la sorcellerie de notre culture, sous la tutelle de divers chamans qui président aux destinées de cette société secrète qu'est l'université. Notre société diffère toutefois de toutes celles où les rites de passage signalent l'évolution ordonnée d'un stade de la vie prévisible à un autre, en ce sens que le puissant bagage de connaissances que vous avez reçu pour vous aider à aller de l'avant dès

l'instant où vous obtenez votre diplôme aura perdu tout son pouvoir et ne sera même plus d'actualité. C'est parce que nous vivons dans une société particulièrement agitée qui n'arrête pas de repousser les frontières du savoir, ce qui signifie que tout ce que l'on apprend, au moment où on l'a appris, fait déjà partie du passé. Il s'ensuit qu'au lieu d'être cette personne cultivée au moment de la coupure du cordon ombilical avec toutes ces données qui vous sortent de partout, vous savez en fait très peu de choses. Plus précisément, ces années passées à accumuler les connaissances du passé n'ont pratiquement aucun rapport avec le présent ou l'avenir, sauf si vous devinez juste lorsque vous tracez la trajectoire des connaissances depuis les débuts obscurs jusqu'à des destinations inconnues. Vous ne pouvez connaître que le lieu d'où vous venez, rarement celui où vous allez, ou même celui où vous vous trouvez en ce moment.

Une élaboration infinie vous lie au principe fondamental de notre culture, à savoir que la vérité se trouve exclusivement dans ce que l'on peut observer physiquement ou du moins dans ce que l'on peut décemment formuler en hypothèse. Mais souvent, ce que l'on croit avec ferveur être la vérité du moment, selon toutes les hypothèses raisonnables possibles, s'avère par la suite contestable, improuvable et finalement, dans la courbe de l'histoire, devient rétrospectivement un autre de ces innombrables mythes irrationnels. Tel a été le destin de la théorie d'une terre plate, et il se peut, et je fais là un pari audacieux compte tenu du public attentif que j'ai devant moi, que dans un autre avenir, nous considérions la science moderne, en dépit de tout ce que nous savons de sa grandeur et de ses promesses, comme un autre mythe, car elle nous aura permis inconcevablement d'opérer de plus grandes percées et d'exercer un plus grand contrôle sur notre conjoncture que n'importe quel ensemble de connaissances l'a jamais fait, mais en suivant néanmoins sa fausse promesse de réalité comme l'alchimie a jadis poursuivi ses spéculations mystiques.

Je ne préconise pas d'abandonner les directives de notre culture ou de minimiser l'importance de notre savoir ou de notre science, loin de moi pareille idée. On ne peut pas abandonner ce qui a façonné l'esprit culturel et déterminé sa vision, nous faisons inextricablement partie de notre culture. J'insinue seulement qu'au même titre que la langue, la religion, l'art et la politique appartiennent uniquement à une culture, il en va de même de la somme des connaissances.

Le point de vue scientifique et matérialiste du monde occidental ne représente qu'un seul mode culturel limité. Par le passé, nous avons mené des guerres, des croisades, dominé des populations entières, décimé des civilisations au nom de notre vision de la réalité, et nous avons appelé ça progrès. Pendant au moins deux cents ans, c'est notre point de vue qui a dominé le monde, qui a entraîné la mécanisation et avec elle, le bien-être matériel. Ça a été notre période incontestée sur la terre. Mais à vouloir à tout prix conserver ce point de vue du progrès envers et contre tous, on risque d'éliminer le peu qui reste des autres grandes cultures du monde. Au contraire, nous devons nous instruire suffisamment sur ces autres prémisses de la réalité pour leur accorder notre plus grand respect. Car nous avons atteint un stade de l'histoire où nous avons cruellement besoin de différents points de vue sur la situation difficile de l'être humain, comme le savent, j'en suis convaincu, tous ceux qui obtiennent leur diplôme aujourd'hui.

Dans notre optique scientifique et industrialisée, il peut nous sembler que les sociétés agricoles comme celles de l'Asie du Sud-Est sont moins avancées, plus en retard et moins privilégiées que la nôtre. Mais je sais par expérience, et croyez-moi, j'ai fait de gros efforts pour m'ouvrir à d'autres cultures, que ce n'est pas le cas, que ces sociétés sont très avancées alors que nous sommes en retard et qu'elles sont défavorisées uniquement si l'on prend comme point de repère celui du bien-être matériel.

Nous savons aujourd'hui que ce que nous considérions jadis comme barbare, superstitieux, païen, primitif et que nous avons par conséquent essayé d'*éclairer*, ne l'était peut-être pas et que nous n'aurions pas dû essayer de le convertir ou de l'assimiler. Pourtant, nous entendons encore les voix de nations émergentes, et de nos propres autochtones, qui demandent à être écoutées. Ces peuples parlent avec un certain ressentiment, car ils redécouvrent la valeur de leur propre culture qu'on les avait convaincus d'abandonner au profit de l'occidentalisation. Ils parlent en termes de plus en plus dubitatifs de ce que nous avons toujours considéré comme étant l'ultime réalité, la seule vérité. Car même si notre façon de voir les choses a sans doute entraîné le monde plus avant dans la déification de l'être humain que toute autre civilisation avant nous, elle nous entraîne également plus près de la calamité universelle que l'on peut mesurer en termes de pollution, d'épuisement des ressources et même d'extinction des sources mêmes de la vie.

Il y a quinze ans, après avoir été solidement formé à la tradition occidentale de l'art et de l'architecture ici-même à McGill, en Europe et dans les pays du pourtour de la Méditerranée, je me suis retrouvé complètement mystifié et décontenancé dans le jardin d'un temple. Rien dans ma formation ne m'avait préparé à la fragilité des pavillons qui semblaient trop précieux, au monde miniature de la nature qui semblait trop artistique dans le jardin de ce temple. Mais debout dans ce jardin, observant comme dans un rêve les légions de jardiniers faisant bruisser le feuillage, j'ai subitement été frappé par le fait que malgré tout leur travail, ils n'avaient rien changé, si ce n'est qu'après leur départ, chaque arbre semblait avoir été allégé, pour pouvoir respirer plus librement et s'étendre plus gracieusement, sans aucun changement, en dehors du simple constat de son potentiel. Ça a été pour moi un moment de révélation. J'ai soudain aperçu le revers de cette médaille dont je n'avais jusqu'ici vu qu'une seule face. La face que je connaissais mesurait tout acte de l'art ou de l'architecture, de la musique ou des manières en termes humains, au moyen de l'esthétique du corps humain, alors que le revers mesurait tout l'art en termes naturels, dans l'esthétique de l'herbe et des arbres. Chacune partant de ces hypothèses établissait une vaste échelle de valeurs à l'opposé de l'autre, chacune créant un grand art, mais pratiquement sans le moindre rapport avec l'autre. À partir de ce jour, j'ai appris à rechercher, à comprendre et à respecter d'autres points de vue.

La tâche n'est pas facile, car nous ne devons pas seulement cesser de vouloir imposer notre point de vue à d'autres cultures, nous devons aussi apprendre à leur contact à voir une réalité plus vaste et plus profonde que ce que la nôtre autorise. La dure vérité est que nous ne pouvons plus nous permettre de voir le monde dans l'optique étroite de la culture industrialisée occidentale, car notre culture est une culture de morcellement, alors que la leur est une culture de totalités. Mues par la curiosité incessante du monde physique, nos cultures occidentales ont commencé à développer il y a près de 500 ans la méthode scientifique, et

avec elle son corollaire, la mécanisation. Par l'observation, la dissection et l'analyse, nous avons réduit des phénomènes physiques à leurs parties fonctionnelles, émis des théories sur leurs rouages, puis nous avons imité ces processus dans nos machines. L'exploit fut brillant mais en cours de chemin, le morcellement et l'analyse sont devenus une habitude de penser tellement endémique dans notre culture que nous avons perdu la capacité de conceptualiser en termes holistiques. C'est au vu de cette incapacité que d'autres cultures fondées sur un point de vue plus complet de la réalité, revêtent à nos yeux de plus en plus de sens. Heureusement, peut-être commençons-nous à voir à travers les yeux de l'Africain, de l'Indien, de l'Asiatique du Sud-Est, du Chinois et à apprendre, non pas la tolérance ou la sympathie, qui sont condescendants, mais un profond respect pour leur conscience très complète qui pourrait nous aider à mieux comprendre notre propre culture, et peut-être même à nous montrer la façon de recoller les morceaux. Nous devons acquérir une vision de la totalité dans la diversité. Car la culture humaine est et doit rester diversifiée et variée, avec bon nombre de ses facettes diamétralement opposées à d'autres mais se complétant l'une l'autre comme le blanc et le noir, le bleu et l'orange, le vert et le rouge se complètent dans le spectre des couleurs. Nous n'avons pas reçu pour mission de parcourir le monde pour montrer aux autres sociétés comment agir : mais plutôt à apprendre comment faire les choses mieux nous-mêmes, et également à apprendre à retrouver une certaine totalité.

Pour apprendre, il faut commencer par désapprendre, et c'est là que réside la difficulté, commencer par contester les préceptes fondamentaux de notre civilisation pour pouvoir accepter d'autres attitudes sans perdre la nôtre. Les vieilles icones de l'individualisme, du progrès, de la science devront sans doute être mises de côté pour que nous puissions commencer à percevoir d'autres formes. La récompense que l'on peut tirer d'un authentique respect d'autres cultures ne nous prépare pas seulement à une nouvelle culture humaine, mais nous révèle notre propre culture et nous apprend à respecter son intégrité. Et pour conclure ce qui sera sans doute votre dernier cours, je vous mets au défi, vous les diplômés de l'ancien ordre, d'entrer dans le nouvel ordre![38]

Ce discours étonnant a fait l'objet d'une critique dans le *McGill Reporter* : "Erickson incite les étudiants à étudier la philosophie d'autres cultures, il a déclaré aux étudiants à la collation des grades d'automne que nous devions nous instruire auprès des autres cultures, celles que nous avons toujours considérées comme étant moins développées que la nôtre. Le point de vue scientifique et matérialiste du monde occidental n'est en fait qu'un seul mode culturel limité."[39] Ce discours d'Erickson a suscité des réactions de surprise et d'appréhension et également d'approbation et de totale adhésion.

Surprise, appréhension, approbation hésitante et totale adhésion ont été les réactions du public dans le cadre restreint d'une cérémonie de collation des grades, il y a de cela des années. Les idées et les réalisations d'Arthur Erickson continuent de susciter des réactions analogues. Cela témoigne indéniablement du fait que l'esprit de cet homme nous touche et que nous n'y réagissons jamais avec indifférence car l'architecture, en tant que partie intégrante de notre environnement, revêt pour nous tous une très grande importance.

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ARTHUR ERICKSON AND McGILL

Arthur Charles Erickson was born in Vancouver, July 14, 1924, the older of two sons of Oscar Erickson and Myrtle Chatterson, second generation Canadians. Oscar Erickson loved painting and was an accomplished watercolourist. On many outdoor painting excursions, his wife and children would accompany him painting, often though just exploring. Arthur Erickson recalls other nature explorations with his grandmother, listening to her many stories whilst searching for mushrooms and pebbles. At the age of sixteen, he held an exhibition of watercolour paintings that attracted the attention of Lawren Harris, the painter and founder of the Group of Seven. Lawren Harris and his wife became close friends of the Ericksons and influential figures in Arthur's development.

In his first year of university, he enlisted in the Canadian Army University Course, UBC, equivalent to the first year in Applied Science. Three weeks before its completion, he transferred to a course of intensive training in the Japanese language, which led to the Canadian Intelligence Corps, and a posting to India, where he was an interpreter and obtained the rank of Captain. After service in Malaysia and the end of the war, he returned to Vancouver and entered the UBC summer session in second year Arts and Science.

In September 1946, Erickson transferred, with advanced standing into the second year of the School of Architecture at McGill. McGill received strong letters of recommendation on his behalf, from the President of the University of British Columbia, the assistant to the Dean of Arts and Science and Mr. Lawren Harris. At the time, two members of the McGill School of Architecture staff were well known to Lawren Harris: Arthur Lismer, a fellow member of the Group of Seven, who was in charge of Sketching School, Freehand Drawing, History of Art and Theory of Design; and Gordon Webber, to whom Harris had actually written, who conducted the course in Basic Design.

In *Seven Stones*, by Edith Iglauer, Erickson said in relation to his training: "I didn't listen to my teachers much but I had three people who influenced me - all keenly observant original spirits - my mother was the strongest, then Lawren Harris, and a design professor and painter at McGill, Gordon Webber, who has since died. He was a cripple, four feet tall with only one leg and had an extraordinary way of seeing. He made you study the potential of materials, following Bauhaus methods. One exercise was to work with every way of folding and creasing paper and another was to explore the depth of space on paper with floating dots and straight lines. He was original with photography too. We had to photograph the effect of light on paper and on solid forms and do our own darkroom work. He was very vague, never explained anything clearly, which forced you to see for yourself. I don't think I would be as receptive to everything as I am had it not been for Gordon Webber."[1]

In the introduction to Carcle Moore Ede's *Canadian Architecture 1960-1970*, Erickson wrote referring to the ARCOP group of architects, who had just preceded him at McGill, "The lessons of their architectural heritage - sound construction, simple and subtle detail and respect for materials - had been learned by this group, all graduates of the McGill School of Architecture at

the height of its influence." And further on, "Not the least of the influences on Montreal's rejuvenation was the vitality of the planning department also staffed with McGill graduates of the best years."[2] Erickson has also written in relation to the McGill School, "Mies van der Rohe, Walter Gropius and Marcel Breuer were masters to be emulated....Another professor primed us in the tenets of Le Corbusier....Frank Lloyd Wright's work was given only grudging tolerance, so by the end of my third year I had been cleansed of any romantic or muddy tendencies.... I had become a paragon of the new rationalism."[3] And finally from *Seven Stones*, "My whole life in architecture has been a continual unfolding. I enjoyed every minute of my four years at McGill."[4]

Erickson did well in the McGill course which at the time combined rigorous training in structural and related matters and considerable freedom in the arts. Two of his student projects survive in the collection: an office building in an early Miesian manner and an Arts Centre. He was literate, graphically able and won several prizes during his studies. He graduated with honours and obtained the coveted Hugh McLennan Travelling Scholarship. "And so after graduation I embarked on a two-and-a-half year odyssey following the development of Western architecture from its beginning in sequence through the Middle-East, Greece, Italy, Florence, France and Spain, then finally to England and Scandinavia."[5]

An account of part of his experience in northern Italy in the winter of 1950 survives in a letter from the John Bland Archive. To John Bland from Arthur Erickson undated, possibly December 1950:

> These last five months passed very quickly and yet sometimes it feels I have been travelling for many years. I have really skipped through a great deal of territory both geographically and historically. Often I wonder how it was possible to do so much, to have gone through for instance 5000 years of architectural history... I shall for the rest of my life be only just realizing what I once had the opportunity to see.
>
> I am having my first real digestive trouble with Italy. Until Italy there seemed to be a justly logical and clear pattern to architecture - and of course my capacity was still then unlimited. Greece was the culmination of what had gone before and even of what came after Roman invasion. (Everyone who receives the scholarship should be advised to see Greece first. It is the yardstick by which to measure the achievements of other periods and of your own). In Italy you retrace your steps, return to a primitive type of building and then start forward again. But it is impossible to follow the stages consecutively - you are forced to see in one city examples from all stages at one time. Often the difference is so subtle and guide books so vague that you don't really know what you are seeing or whether such and such is a Romanesque development of the Gothic or a Gothic development of the Romanesque.
>
> San Vitale in Ravenna is a most heartbreaking thing - it is a glorious space and what remains of the Byzantine decoration is of the most splendid kind imaginable. But the central space and cupola - the subtle undulating of wall surface - is utterly destroyed by illusionistic painting of the sixteenth century. It so destroys the space that you can only see it by trying to reconstruct it with your eyes closed. Thanks to Gordon Webber, that

most beautiful space of all, St. Apollinare in Classe, is not too seriously disturbed by the series of small bad portraits around the wall above the arches - although it looks better in the evening when poor light subdues their garish colouring.

The work of sifting in Italy is really tough and probably is the origin of my digestive troubles. First of all, there is too much to see and then to see it you must wade through such a mass of dreadful stuff. There doesn't seem to be a reliable guide. You spend an afternoon in one of the cold, damp, badly lit galleries, working through endless rooms of huge canvasses to find three or four or perhaps, only one painting that really interests you. But unfortunately, that one, or three, or four, is so much worth the trouble that you will endure the cold, dampness, dreariness, all to dig out a treasure in the next gallery.

I am now in that most aristocratic of all cities, Siena. In its small area there seems to be more evidence, in the old buildings, of style than anywhere I have visited. Although there are no *great* buildings, there are some of the richest and most original in Italy. Here, the many palaces, the consistency and charm of the streets, its traditions that to some extent persist, make for its patrician character. Here, even the *restauranti populare* which in other cities is not much more than a breadline, is a brick-walled vaulted room studded with old coats-of-arms and half filled by a great staircase that works up to the once *piano nobile*.

From here I shall go to Pisa, Lucca and Pistoia before returning to Florence, having already covered Arezzo, Perugia and Assisi in this round of medieval towns before the *flower* of the Renaissance. I wanted to get to Rome by Christmas but I doubt now that I shall make it. From there I don't know where I shall go. To Naples and Sicily perhaps before Marseilles and France.[6]

The letter from Italy continued with a request to be named a McGill student delegate to the 9th CIAM (Congrès Internationaux des Architectes Modernes) conference in Hoddesdon, England and Christmas greetings. Erickson's experience in Italy improved greatly when he returned to Florence. "Collected in this small space", he later mentioned, "is most of what has given us reason and desire to reach this present moment in history - the impetus to send us staggering to now."[7] He remained in Florence for nine months.

Altogether the McLennan scholarship trip was a great experience. "That trip was the best thing that ever happened to me. I was thrilled by the originality and audacity of the early builders. The commanding presence of buildings that exude an inner life became the criterion of great art for me."[8]

I learned too, how inseparable a building's appearance is from climate and place. Only by seeing a building in its context can one comprehend its essence... As trees while true to the form of their species, create a twist of the trunk, a reach of the branch or root structure in response to their particular bit of rock or soil, each archetypical building - a house, a hospital, a museum, or a university will vary in its response to its particular context of place and time.[9]

On returning to Vancouver in 1953, he slowly began a practice based upon individual houses specially designed to be in harmony with their sites. Sensitivity to landscape developed since childhood, confirmed by his observation of ancient classical monuments, has been fundamental in his approach to design from the start. Each undertaking is a unique opportunity not through a desire to be different but through the conviction that only circumstances could dictate form. While building in context describes his objective, complete site determinism seems a better term to describe the difference in his concept of Simon Fraser University and the University of Lethbridge - not a decade apart and built of the same materials.

Erickson's feeling for landscape and buildings ranges widely in scale and concern for both aspect and prospect, which is illustrated by his accounts of the improvement of a big house in Vancouver and the Filberg house at Comox. "The house, of 1910 vintage, was in the then fashionable Riviera style and displayed at least the order and a degree of the grace of its pretended era. However, although its garden was well grown and boasted a splendidly tonsured lawn, one issued into the garden abruptly, with small awkward steps... The new terraces were planned as high platforms above the garden directly accessible from the main rooms of the house and descending in wide stairs to the lawn... to enhance the flow of the terrace into the garden and decrease the effect of the terrace height from below, the full surface of the terrace was turned down over the top risers. For the same reason, the backs of the lower treads were left open and planted with thyme, and the valleys between the stairs were filled with planting. Thus the house seems as if it has emerged from a green sea with the wash of the sea still retreating from its base."[10] At a different scale and more concerned with outlook, Erickson writes, "The site of the R.W. Filberg house is an isolated high promontory half surrounded by sea and serrated by cliffs. The mountains and glaciers of Vancouver Island and the mainland surround it as if it were a remote plateau. From the bed of two immense and ancient maples, space tumbles off the cliff edge and sweeps down the Gulf of Georgia to distant horizons. The aesthetic problem was how to cast lines into this vast space, draw it into the complex of the building and release it without decreasing its energy: how to find a building that would not interrupt the space but stand aside as a good conductor or eloquent guide to the pleasures of the site."[11]

In describing his early work Erickson calls it a "blend of Bauhaus formal concepts with West Coast sensibility to wood construction," and that he looked "for solutions that would avoid fashion and would address the realities of context and purpose."[12] He believed "Space is the supreme aesthetic adventure. If meeting the purpose of a building is the major task, making the space to celebrate those events is an architect's peculiar delight." And, "How well a building expresses its intent depends on the fusion of its spatial and structural rhythm, the syntax of its spaces, and for eloquence, its details."[13]

Erickson obtained a Canada Council grant to travel in Japan and southeast Asia in the summer of 1961. Carbon copies of eight letters describing some of his experiences, sent to Gordon Webber, are in the Gordon Webber Archive in the CAC collection.[14] The first "Webber Letter," Tokyo May 1961, describes his flight and arrival in Tokyo. He stayed at International House, where he found help in planning his trip to Nara and Kyoto. He was struck by the activity of the city; its modernity and the relative drabness of the old buildings that seem out of place. He described the Imperial Hotel, how it belonged to the Japan of the 20s and how little of today, and a number of

handsome gardens "rather wistful reminders of more elegant times - without reality at the moment."[15]

The second letter from Tokyo, related that after five days his first impressions are almost reversed. "The city no longer seems the same as any other North American city, just curiously populated - but a different kind of commercial chaos altogether."[16] He describes the Museum of Western Man, designed by Japanese students of Le Corbusier, who appear to be having a marked influence, possibly greater than that of American school architects: " ...the forms of American Architecture have been determined by technology - the forms of Le Corbusier - the search for significant form itself, to the sacrifice of technology. It is natural that this latter would eventually come in favor in Japan for in spite of their technological powers, they are a form-conscious nation." The letter contains an appreciation of a new concert hall which he "stumbled upon on the way to the National Museum... The raw concrete is unbelievably beautiful - the form lumber fitted so tightly that only the slightest striation appears - reminiscent of the wood at Ise."[17]

In the same letter, he describes a three hundred year old temple, the Kijo-in, near the town of Nara which could be seen in the distance from its garden. There he observed a beautifully shaped small pine clipped so you see every branch and every needle which sits behind a few sprigs of an azalea reflected in a stone water basin, and added "note that what is marvellous in Japanese pruning is that everything is given space to breathe - space enters through, under and around the plant in the same way it does in a drawing or painting of classical composure - e.g. Piero della Francesca - the element of grace.[18] He concluded his letter, writing in a little hotel in Nara where he found there was "too much singing and chatter so I am moving into a better hotel tomorrow."[19]

The third letter, is from Kyoto, June 11, 1961. It describes "a visit to Kojo Sahamoto, the Bishop that brought the Tessai paintings to Vancouver last year."[20] He lunched with the Bishop and was shown the Temple and gardens and the guest house where he spent the night. After an exchange of gifts and lunch the following day, he returned to Kyoto. Six days previously he had been staying at "Daisen-in, in Daitokuji probably one of the most beautiful gardens, though very small, in Japan."[21] The temple, the garden, the old priest and his family, a young priest and gardener are all mentioned. Erickson helped the young priest to write a guide to the temple. He describes a good deal of what he had to eat and the sensation of bathing in very hot water. There are descriptions of several temples, gardens and tea houses in the vicinity of Kyoto. Towards the end of this letter he comments, "that whereas Chinese ideas intrigued me at first in Japan, now they seem only curious. This applies particularly to the roofs, which in Japan were originally thatch or shingle. The temples introduced tile - first green as in China and then the black natural clay of the smoke ovens. These became eventually cheaper than thatch or shingles, and more important, fire-proof, so that all roofs are ordered to be in tile."[22] The letter ends with word that he is off to Hong Kong.

The fourth letter, "Kyoto - continued" is undated. It deals entirely with the Imperial Villa Katsura: " ...nothing - no description, photograph, film, can convey anything of its effect. It is the most complete work of art in Japan, and I think in the whole repertory of architecture, one of the greatest compositions."[23]

The fifth letter, "En route to Macau, July 3, 1961" is a brief, colourful description of Hong Kong and its various parts: " ...twenty story buildings climbing up the slopes of very steep hills... quarters which are overcrowded, deteriorating masonry buildings... The sea front is filled with junks... The real beauty of the island is on the opposite side of the city - Repulse Bay and Deep Water Bay... "[24] The letter proceeds to describe Macau, "A complete fusion of the color and the vitality of Latin countries and the rich essence of the East."[25] The activity of the streets, noise and gaiety of the people are enthusiastically described. The letter ends as his plane lands in Bangkok.

The sixth letter, "Auberge du Temple, Angkor Wat, Cambodia, July 1961" is a copy of one addressed to Mother and Dad. It is a review of a week at Angkor Wat where he stayed at an auberge across the moat from the great temple. He explored the jungles covering the huge city about which so little is known, except for the great temple and terraces. All of the buildings built of wood have disappeared. He used a bicycle cart to reach some of the surrounding temples. In some ways he found the buildings to resemble those at Yucatan except that "the decoration gives them an elegance and prettiness that of course doesn't exist in the Mayan ruins."[26] Although Erickson admits his explorations are superficial, his accounts are always vivid.

The seventh letter, is headed "Bali, July 23, 1961." "It is unique among cultures, perhaps because its myths are as vital today as ever and are celebrated with a high degree of art that penetrates to all levels of people and through every performance in their lives."[27] The whole letter is an appreciative summary of people, places and particularly the dances of Bali. "I think that one's impression of beauty comes not from any single thing, such as the topography of the island or the physical grace of the people - both of which are exceptional - but from the total interdependence of every aspect of the culture."[28] He describes typical houses and temples, villages, a cock fight and rice fields. The letter ends with the comment that there was no luck on China, "all tours were cancelled no one is allowed in."[29]

The last letter, is from Miya-jima, Japan, August 23, 1961. It contains an account of a visit to Nikko, the temples and a dance festival. From Nikko he went to Nagano and Gifu and back to Kyoto where he attended the opening of the International Hotel. He spent three days in Koyasan - a mountain of temples north of Asaka, and visited Himiji castle. A marvellous park in Onagawa and at Tahmatsu, one of the best modern buildings - a city hall by Kenzo Tange. Erickson describes some lovely islands in the inland sea, particularly Miya-jima, where there is the Itsukurshima Shrine. "The Shrine, at night at high tide, or early in the morning is beautiful because of its setting. The whole complex of buildings seem to sit on a series of lagoons when the tide is in because it is on stilts on the offshore and the high tide all but isolates it from the shore. It is particularly effective at ebb tide when the still water reflects the red posts, white walls and the superb black roofs of thatch that are like gigantic birds spreading their wings to alight."[30] The letter ends with *To be continued*, but there are no further letters in the Webber Archive.

In considering the idea of mood in Japanese architecture, Erickson cites the tea house and the tea ceremony to illustrate a degree of aesthetic refinement seldom if ever achieved in any other culture. "The ritual reflects the Zen conception of greatness in the smallest incidents of life: an idea which perpetuates the Japanese feeling for architecture and results in the great attention

given to the smallest detail."[31] Erickson states that all these elements come together in Katsura, the 17th century Imperial Villa.

"From Japanese architecture there is much that is unique for us to learn: the range of feeling, the manner of composition, the sensitivity to materials, the awareness of surroundings."[32] However, in conclusion he suggests that to the Western viewpoint the space and structure of Japanese buildings lack plastic unity in the excessive adherence to prescribed forms. "While a pliant and supple character does not come naturally to buildings made of planks and poles, even modern concrete buildings tend to reveal the carpenter's rather that the moulder's aesthetic; and there is a tendency among the most talented new architects towards formalism."[33]

Later Erickson said: "The houses I designed after the Japanese experience benefitted by my having been reassured about the value of simplicity of expression... After Japan my houses ceased to be composed of a variety of materials and instead became as much as possible expressions of one material - reminiscent almost of sculpture."[34] The Bayles, Laxton and Baldwin houses shown in *The Architecture of Arthur Erickson*, illustrate these points.[35]

The most eventful thing that happened then, with respect to his future career, was joining Geoffrey Massey in preparing a design for the new Simon Fraser University atop Burnaby Mountain in 1963. Their proposal, totally different from the usual pattern of separate departmental buildings spotted about on a campus, consisted of a grand pedestrian mall through a massive grouping of activities in relatively continuous buildings like a great acropolis. Near the library and lecture halls, where the student density would likely be highest, the great mall was to be covered by a splendid canopy at a surprising scale.

Simon Fraser more than any other of Erickson's designs projected him into the forefront of American architecture. It was followed by the MacMillan Bloedell Building in Vancouver 1965; the University of Lethbridge 1968; the Bank of Canada in Ottawa 1969; Canadian Pavilion in Osaka 1970; the Museum of Anthropology in Vancouver 1972; the Eppich houses 1972; and Robson Square in Vancouver 1973.

At this time there were also major commissions in the United States, Britain, China, Malaysia and the Gulf States. Erickson was now an architect of world renown. In recognition of his achievements, McGill granted him an honourary degree in 1975. At his presentation it was said that he was,

> altogether an exceptional man; youthful as a candidate for a degree more often given near the climax of a man's career. Yet paradoxically he was a veteran when he first came to McGill. He belonged to the group who had collectively won a war, then turned with unequalled optimism to academic tasks and to constructive and rewarding lives. In his case, professional life has shown the evolution of extraordinary creativity which happily cannot be fully assessed until he stops revealing it. His conceptions for building the new western universities, Simon Fraser and Lethbridge, are breathtaking; different from anything that had been undertaken before and what is most surprising, different from each other. Both open doors to realms of new architectural possibilities.[36]

As Arthur Erickson had received prestigious recognition, the Molson Prize, the Royal Bank Award, the Auguste Perret Prize presented triennially by the International Union of Architects, and, since these awards mark well his notable achievements, it was suggested that the degree to be conferred that day was "not only for what he had already done but for what he has still to do."[37] This was not an idle statement when one considers what was yet to come: the Roy Thomson Hall in Toronto, the Canadian Embassy in Washington, the Order of Canada, the Royal Architectural Institute of Canada Gold Medal, and the American Institute of Architects Gold Medal.

The following is an excerpt of Erickson's unorthodox convocation address:

> The ceremony of graduation is a *rite of passage* - a coming-of-age celebration after some years of initiation into the customs, lore and witchcraft of our culture, under the tutelage of the various shamans who preside over this secret society known as the University. However, there is one way in which our society differs from all those other in which rites of passage signal that orderly progression from one predictable life stage to another, and that is that all the powerful knowledge which you have been given to help you on your way almost on the instance of graduation will have lost its power and will no longer be valid. This is because ours is a peculiarly restless society ever advancing its boundaries of knowledge, meaning that whatever can be learned, by the time it is learned, is already part of the past. The result is that instead of being a person of knowledge at this moment of umbilical severance with all that information coming out of your ears, you know very little. More precisely, those years spent in accumulating the knowledge of the past have little reference to the present or the future except when you happen to guess well in plotting the trajectory of knowledge from obscure beginnings into unknown destinations. You can only see from where you have come - seldom where you are going, or even where you are now.
>
> Endless elaboration has bound you to the basic premise of our culture - which is that truth is found exclusively in what can be physically observed or at least decently hypothesized. But often, what is fervently believed as the truth at the time, based on all possible reasonable hypotheses, turns out later to be questionable, disprovable and eventually, in the curve of history, is looked back upon as just another of those irrational myths. Such was the destiny of the flat earth theory - and it is possible, and here I make a nervous parry, considering the auspicious present company, that we may look back from another future and see modern science, despite all that we know of now its greatness and promise, as only another myth - having given us unimaginably greater insights and greater power over our circumstances than any body of knowledge did before - but nevertheless following its false promise of reality as alchemy once pursued its fool's gold.
>
> I do not advocate abandoning the directions of our culture, or belittling the importance of our knowledge or our science - by no means. One cannot abandon what has formed the cultural mind and determined its vision - we are inextricably part of our culture. I am only suggesting that just as language, religion, art and politics belong uniquely to a culture - so also does the body of knowledge.

The scientific and materialistic viewpoint of the western world is only one limited cultural way. In the past we fought wars, crusades, dominated whole peoples, wiped out civilizations in the name of our own vision of reality and called it progress. For at least two hundred years it has been our view that has dominated the world, brought mechanization and with it material well-being. It has been our unchallenged time on earth. But to further persist on our view of progress on this earth against all others, is to risk eliminating what little remains of the other great world cultures. Rather we must learn enough about these other premises about reality to accord them our deepest respect. For we have reached a time in history when we badly need some different insights into human predicament as you, graduating today, I'm sure, are well aware.

From our scientific and industrialized point of view it may seem to us that agricultural societies such as those of Southeast Asia are less advanced, more backward and underprivileged than our own. But it has been my experience, in many years of trying to open myself to other cultures, that this is not so - that on the contrary they are advanced where we are backward and are underprivileged only measured by our yardstick of material well-being.

We have come to realize that what we once thought barbaric, superstitious, pagan, primitive and thus tried to *enlighten* - was maybe not so, and perhaps should not have been converted or assimilated. Still we hear the voices of the emerging nations, and of our own native peoples, demanding to be heard. They speak with some resentment, for they are rediscovering the value of their own cultures which they had been persuaded to abandon for westernization. They speak with increasing doubt and misgiving about what we had always held fervently to be the ultimate reality, the only true way. For, although our way may have taken the world further towards human deification than any other in the past, it also is taking us nearer universal calamity measured in terms of pollution, resource depletion, and even extinction of the very sources of life.

Fifteen years ago, having been thoroughly schooled in the western tradition of art and architecture here at McGill, in Europe, and around the Mediterranean, I stood in a temple garden completely mystified and bewildered. Nothing in my background had prepared me for the fragile pavilions that seemed too precious, the miniature worlds of nature that seemed too artful in that temple garden. But standing there, dreamily watching the squads of gardeners rustling though the foliage, I was suddenly struck by the fact that with all their work they had changed nothing - only that after they had gone every tree seemed to have been unburdened, to breathe more freely, to reach out more gracefully - yet without change - merely a realization of its full potential. It was a moment of insight for me. I suddenly saw the other side of that coin of which until then I had known only one face. The face that I knew, measured any act of art or architecture, music or manners, in human terms, by means of the aesthetic of the human body - while the face on the other side of the coin measured all art in nature's terms - in the aesthetic of grass and trees. Each from its premise established a wide scale of values quite the opposite of the other, each perpetrating a great art but having little or no relationship to the other. From that day on I learned to seek out, to understand and respect other points of view.

We have a difficult task because we must not only cease to impose our view on other cultures, we must also learn from them a larger and deeper view of reality than our own can give. The hard truth is that we can no longer afford to view the world from a narrow standpoint of western industrialized culture, for ours is a culture of fragmentation - theirs a culture of totalities. In our restless curiosity about the physical world, our western cultures began to develop some 500 years ago the scientific method and with it its corollary - mechanization. By observation, dissection and analysis, we broke down physical phenomena into their functioning parts, theorized how they worked, and then imitated these processes in our machines. It was a brilliant achievement but in the process, fragmentation and analysis became a habit of thought so endemic in our culture that we lost the capability to conceptualize in totalities. It is in the light of this incapacity, therefore, that other cultures based on comprehensive views of reality, have more and more meaning for us. Hopefully, we may begin to see through the eyes of the African, the Indian, the Southeast Asian, the mainland Chinese, learning - not tolerance or sympathy, which is condescending - but deep respect for their comprehensive consciousness which can guide us to a deeper understanding of our own culture, and perhaps show us the way to put the fragments back together. We must gain the vision of wholeness in variety. For human culture is and must remain diverse and various, with many of its facets diametrically opposite to others but complementing one another as black and white, blue and orange, green and red complement one another on the spectrum of colours. It is not our mission to go about the world showing other societies how to do things: rather to learn how to do things better ourselves - and not only *do* but *be* - learn to be healed into wholeness.

To learn one must first unlearn - and this is the difficulty - to begin by challenging the basic precepts of our civilization so that we can accept other attitudes without losing our own. The old icons of individualism, of progress, of science - may have to be set aside in order that other forms may become open to our view. The reward to be gained from a true respect for other cultures is not only preparation for a necessary new human culture, but is also insight into our own culture - a perspective of it, and a respect for its integrity. In this last of your lectures, I challenge you - graduates of the old order - to enter into the new![38]

This surprising address was reviewed in the McGill Reporter, "Erickson urges students to investigate philosophy of other cultures - told graduating students at Fall Convocation that we should learn from other cultures - those we have always considered less developed than our own. The scientific and materialistic viewpoint of the Western world is only one limited cultural way."[39] Reactions ranging from surprise and apprehension to reluctant agreement and solid support greeted the Convocation Address.

Surprise, apprehension, reluctant agreement and solid support were reactions from the public in the small setting of a graduation ceremony many years ago. Similar reactions persist towards the ideas and ongoing work of Arthur Erickson. A solid manifestation that the spirit of this man touches us, and we never react with indifference because architecture as an integral part of our environment matters greatly to all of us.

John Bland
Professor Emeritus of Architecture
McGill University

NOTES

[1] Edith Iglauer, *Seven Stones, A Portrait of Arthur Erickson, Architect.* Seattle: University of Washington Press, 1981, p.48.

[2] Carol Moore Ede, *Canadian Architecture 1960/1970*, Toronto 1971, p.7.

[3] Arthur Erickson, *The Architecture of Arthur Erickson*, Vancouver: Douglas & McIntyre, 1988, p.18.

[4] Edith Iglauer, *Seven Stones, A Portrait of Arthur Erickson, Architect.* Seattle: University of Washington Press, 1981, p.47.

[5] Arthur Erickson, *The Architecture of Arthur Erickson*, Vancouver: Douglas & McIntyre, 1988, p.18.

[6] Letter to John Bland, ca.1950, The John Bland Archive, CAC 41.04.

[7] Edith Iglauer, *Seven Stones, A Portrait of Arthur Erickson, Architect.* Seattle: University of Washington Press, 1981, p.54.

[8] Ibid, p.54.

[9] Arthur Erickson, *The Architecture of Arthur Erickson.* Vancouver: Douglas & McIntyre, 1988, p.19.

[10] Arthur Erickson, "Cabana in Vancouver," *Canadian Architect.* July 1959, p.45.

[11] Arthur Erickson, "The Filberg House at Comox on Vancouver Island," *Canadian Architect*, December 1960, p.47.

[12] Arthur Erickson, *The Architecture of Arthur Erickson.* Vancouver: Douglas & McIntyre, 1988, p.41.

[13] Ibid, p.43.

[14] Letters to Gordon Webber, The Gordon Webber Archive, CAC 59.

[15] Ibid, Letter #1, p.4.

[16] Ibid, Letter #2, p.1.

[17] Ibid, p.2-3.

[18] Ibid, p.10.

[19] Ibid, p.12.

[20] Ibid, Letter #3, p.1.

[21] Ibid, p.6.

[22] Ibid, p.15.

[23] Ibid, Letter #4, p.1.

[24] Ibid, Letter #5, p.1-2.

[25] Ibid, p.3.

[26] Ibid, Letter #6, p.3.

[27] Ibid, Letter #7, p.1.

[28] Ibid.

[29] Ibid, p.8.

[30] Ibid, Letter #8, p.5.

[31] Arthur Erickson, "1: Roots." *Canadian Architect*. December 1966, p.35.

[32] Ibid, p.36.

[33] Ibid.

[34] Ibid, p.44.

[35] Arthur Erickson. *The Architecture of Arthur Erickson*. Vancouver: Douglas & McIntyre, 1988, p.26.

[36] McGill Convocation Address, "Suggested Citation for Arthur Erickson, November 5, 1975."

[37] Ibid.

[38] "We Stand On The Brink Of A Great New Era." *Comment* (Simon Fraser University). June 1973, pp.12-14.

[39] "Erickson urges students to investigate philosophy of other cultures." *McGill Reporter* (McGill University). November 19, 1975, p.3.

PROJETS D'ARTHUR ERICKSON AU MOYEN-ORIENT

Arthur Erickson a souvent dit de l'architecture que c'était une dichotomie entre les traditions occidentale et orientale de la construction.[40] Cette seule remarque nous incite à étudier la portion de son oeuvre intitulée Projets du Moyen-Orient pour y trouver peut-être une résolution de ces deux traditions conflictuelles et apparemment opposées. Il serait trop simple de voir dans cette dichotomie un édifice mathématiquement organisé construit sur des pilotis au-dessus d'un paysage malveillant.[41] En revanche, on peut résumer l'un des thèmes de l'oeuvre d'Erickson comme l'étude du pavillon mis dans un cadre naturel et infléchi par lui.

L'essai qui précède du professeur John Bland illustre la genèse de ce thème en s'appuyant sur une lettre écrite par le jeune architecte au cours du voyage qu'il a fait en 1961 en Extrême-Orient où il relate, en aparté, le jardin d'un temple :

> ce qu'il y a d'extraordinaire dans l'émondage à la japonaise, c'est que tout se voit accorder de l'espace pour respirer - l'espace pénètre dans, sous et autour de la plante comme il le fait dans un dessin ou une peinture de composition classique, comme *the element of grace* de Piero della Francesca.[42]

Cette constatation s'est transformée par la suite en une histoire émouvante que l'on raconte souvent et qui est essentielle pour le conteur.[43] Il aurait tout aussi bien pu appliquer cette perception de l'espace aux édifices, en sus des peintures, car c'est précisément le point de départ de la conception de ses projets ultérieurs.

Si l'on applique cette métaphore de la nature aux édifices d'Erickson, on reconnaît la main du grand jardinier qui profite de son environnement naturel. Contrairement à d'autres architectes contemporains, il n'y a ni formule ni typologie pour cette invention. Le groupe des dix-sept projets de la CAC, même s'ils ne sont pas détaillés et que la plupart ne se sont jamais matérialisés, datent des années 1976 à 1987, la période la plus féconde de la carrière d'Erickson. À ce titre, ils illustrent, en style sténographique, l'ensemble de l'oeuvre de cet architecte, formé dans la culture occidentale avec des sympathies résolument axées sur l'Orient.

Erickson a toujours recherché l'essentiel des traditions orientale et occidentale qui, pour reprendre sa phrase, "rappellent les formes dévorantes... de la terre,"[44] démarche qu'il attribue à Frank Lloyd Wright dans l'allocution qu'il a prononcée à l'occasion de la médaille d'or qui lui a été décernée par l'AIA et ailleurs.

La première phase de la pensée orientale pour Erickson consistait à savoir, comme l'insinue la citation ci-dessus, comment l'appliquer à l'art occidental. Les édifices peuvent bien suivre la nature comme une métaphore et être perforés par les éléments comme les maisons de thé d'Orient qu'il affectionnait tant. Telle est l'une des prémisses des premiers travaux d'Erickson sur les édifices destinés à des expositions publiques et à des établissements d'enseignement. Ces édifices sont plus réceptifs aux conditions climatiques ambiantes, en étant respectivement plus ouverts ou plus fermés.

Erickson pense au sujet de la fonction d'un édifice que son expression est aussi importante que sa réalité pour "rendre l'environnement partagé intelligible."[45] Ses universités, qui sont des complexes à édifice unique, expriment un environnement à meilleur rendement énergétique en vertu de leur parties communes *partagées*.

À une époque, lorsque la forme d'un édifice traduisait la reconnaissance de son environnement par un pays, Erickson était passé maître de cet abrégé à une seule image tiré des nombreuses expositions internationales dont il a conçu les pavillons : Tokyo 1965, Montréal 1967, Osaka 1970, Vancouver 1976, ce qui a par la suite séduit d'autres pays dont les pavillons avaient besoin d'un contrôle environnemental d'un type entièrement différent.

Erickson était expert dans l'art de renverser le sens de ses formes habituelles à partir de leur expression antérieure d'une ouverture sur le paysage. Le Complexe de l'Aviation royale saoudienne d'Al Kharj en Arabie Saoudite, qui date de 1980, est une énorme pyramide dont les dortoirs font office de remparts "qui défient le vent et les tempêtes de sable"[46] afin de protéger un quadrilatère tranquille à l'intérieur. La gestation du concept de ce projet remonte à un projet antérieur dans la capitale du même pays, le Quartier général de l'armée de l'air. Les projets résidentiels du Moyen-Orient suivent pour la plupart l'axe de projets antérieurs réalisés dans l'ouest du Canada où Erickson a commencé par étudier la section en gradins. Le Projet Sawaber de 1976 au Kuweit n'a pas dépassé le stade de l'épure avant d'être abandonné. Mais le Complexe de Médine a repris le même concept. Dans les deux projets, une coupe transversale en A est créée par les appartements de part et d'autre d'un espace ressemblant à un souk, s'avançant vers l'intérieur en étages successifs. Le jardin public linéaire ceinturé par l'édifice est artificiel et il remplace le paysage naturel à l'extérieur. Le cercle est pratiquement complet depuis Vancouver Ouest jusqu'à la capitale sainte du Moyen-Orient en vertu de cette transformation conceptuelle : au lieu que le paysage serve de cadre au pavillon, celui-ci devient une sorte de prolongement de la nature.

Dans plusieurs universités du Moyen-Orient, le quadrilatère simule une nature qui empiète dessus. Les vues intérieures des cours des universités des Émirats arabes unis (1987) et de Médine (1983) suggèrent une corrélation entre les arbres plantés et la *forêt* de colonnes qui, par leur nombre, sont manifestement redondantes sur le plan structural.[47] Les colonnes, symboles de la nature, ont des précédents dans le monde arabe, par exemple dans la cour des lions du palais de l'Alhambra à Grenade, et également dans des projets d'Erickson en dehors du Moyen-Orient, notamment dans le *Chancery Courtyard* de Washington.

De la même façon, dans le Siège social d'Etisalat à Abou Dhabî, les doubles colonnes qui se dressent sur toute la hauteur de la façade et qui sont reliées ensemble par des médaillons, ressemblent à un mât totémique. Gagnant d'un concours en 1985 et l'un des rares projets d'Erickson à avoir été bâti dans cette partie du monde, cette étude développe un royaume pour la nature sans avoir d'espace ouvert au milieu. Les travaux d'Erickson dans le contexte d'une culture ancienne et distante font de l'espace intérieur vitré de l'immeuble d'Etisalat une extension du paysage naturel sous forme de cour. Ce concept est saisi dans les esquisses de l'étude qui montrent un vitrage qui reflétera le ciel et les nuages du désert environnant. Dans la dialectique de cette étude, si le vitrage teinté vert symbolise la nature, il est confiné, comme par des

serres-livres, par deux blocages de service revêtus de granit et en plan triangulaire, créant les angles de l'édifice.

Le Projet de conservation/développement d'Abu Nuwas qui date de 1981, le premier des trois projets publics décrits ici, a sans doute fait germer dans l'esprit d'Erickson le thème de la nature-pavillon. Le thème est repris dans les trois projets de jardin d'eau à Baghdad et tend à reproduire les formes architecturales par des éléments de la nature. Ce renversement de ce qu'est l'architecture artificielle et le paysage biologique est manifeste dans la maquette illustrée dans les photographies de la collection. En façonnant des formes géométriques en trois dimensions, Erickson a pu trouver le juste équilibre entre l'architecture et la nature où par exemple, les cercles peuvent être des amphithéâtres ou des piliers de pont ou encore des fontaines et des collines. Dans les formes circulaires de ce projet, les allusions aux réalisations tardives de Frank Lloyd Wright ne sauraient être fortuites étant donné qu'Erickson connaissait indéniablement le plan d'un Grand Baghdad de Wright qui date de 1957.[48] Le projet de Baghdad prévoyait une série d'îles polycentriques et naturalistes dans le Tigre et pourrait facilement avoir inspiré l'amalgame de formes architecturales d'Erickson avec des matériaux paysagés.

Wright et Erickson ont apparemment appris à la fin de leur carrière, grâce au patrimoine bâti de la Méditerranée orientale, que la forme géométrique peut être représentative du monde naturel. Ce phénomène est perceptible dans leurs réalisations respectives au Moyen-Orient, particulièrement là où le paysage constitue une partie importante du projet. Le Centre national des sciences et technologies d'Arabie Saoudite qui date de 1981[49] emploie la géométrie abstraite du pavillon de l'exposition qui fait contraste avec son milieu naturel dans les oueds du désert. Le même paradigme naturaliste s'applique au Complexe gouvernemental d'Hamma d'Erickson pour Alger, conçu trois ans plus tard, où les vastes jardins en terrasse géométriques semblent être le prolongement d'un parc situé au sommet d'une colline adjacente. La pyramide argentée et le toit en voûte à l'arête dorée qui coiffent respectivement le Palais des Congrès et l'Assemblée Populaire Nationale semblent être des troncations de monuments plus importants. Ensemble, les jardins en terrasse et les couronnements illustrent une série de fantaisies à demi réalisées dans un jardin à l'agencement abstrait.

L'importance de ces projets ne tient pas tant à leur succès (il est difficile d'en juger vu qu'ils sont restés pour la plupart à l'état d'ébauche), mais plutôt au fait que leurs idées, à l'instar du carnet d'esquisses d'un architecte, peuvent s'appliquer à différentes cultures. La dialectique entre l'édifice comme pavillon et son milieu naturel permettra peut-être d'élucider une méthode de conception qui est diffusée par les anciens de l'AEA dont l'auteur est fier de figurer parmi les membres. La CAC offre un précieux service en publiant ces projets qui servent à contrecarrer la tendance actuelle au provincialisme qui menace l'architecture canadienne. Avec ce fonds archivistique, l'Université McGill détient la clé d'une vaste porte d'idées de conception.

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ARTHUR ERICKSON'S MIDDLE-EAST PROJECTS

Arthur Erickson has often discussed architecture as dichotomy between Western and Eastern traditions of construction.[40] This alone would prompt us to study the portion of his work called the Middle-East Projects to find perhaps a resolution of these two competing and seemingly polar traditions. It would be too simple to observe this dichotomy as a mathematically organized building raised on piloti above a malevolent landscape.[41] Rather, a theme for Erickson's work can be summarized as the investigation of the pavilion set within, and inflected by, a natural setting.

Professor John Bland's preceding essay illustrates the early genesis of this theme from a letter by the young architect during his 1961 travels to the Far East in which he recounts, as a parenthesized aside, the garden setting of a temple:

> note that what is marvelous in Japanese pruning is that everything is given space to breathe - space enters through, under and around the plant in the same way it does in a drawing or painting of classical composure - e.g. Piero della Francesca - the element of grace.[42]

This observation later grew into a moving story, often told, evidence of it being pivotal for the storyteller.[43] He might also have applied this perception of space to buildings, in addition to paintings, since that is precisely the point of departure for the design of his subsequent projects.

By applying this metaphor about nature to Erickson's buildings, one can begin to recognize in them the hand of the gentle gardener taking advantage of the natural surroundings. Unlike for other contemporary architects, there was no formula, no typology for this invention. The group of seventeen projects at the CAC, though not comprehensive and mostly unbuilt, were produced during the years 1976 to 1987, the most active period of Erickson's career. As such, they illuminate, as a kind of shorthand, the larger body of work by this architect, trained in Western culture with Eastern-oriented sympathy.

Erickson has always sought the essential of Eastern and Western traditions in design which, to reapply the phrase, "recall the engulfing shapes...of the earth,"[44] an approach he attributes in his AIA Gold Medal address and elsewhere to Frank Lloyd Wright.

The first phase of eastern thought for Erickson involved, as the above quotation suggests, how it could be applied to Western art. Buildings could follow nature as a metaphor and be perforated by the elements like the oriental teahouses of which he was so fond. This was a premise of Erickson's early work on public exhibition and educational buildings. His buildings respond to the existing climatic conditions, by being more open or closed respectively.

Erickson believes that with respect to a building's function its expression is as important as its reality in order "to make the shared environment intelligible."[45] His universities, as single building complexes, express an energy-conscious environment by their *shared* common areas.

At a time, when a building's form carried a nation's recognition of its environment, Erickson was a master of this single-image shorthand from the many international exhibitions for which he designed pavilions: Tokyo 1965, Montreal 1967, Osaka 1970, Vancouver 1976, subsequently attracting other countries whose buildings required environmental control of a completely different sort.

Erickson was therefore adept at reversing the meaning of his accustomed forms from their previous expression of an openness to the landscape. The Al Kharj Royal Saudi Air Force Complex, Saudi Arabia, of 1980 created an enormous *stepped pyramid* with the dormitories acting as angled rampart "walls that defied the wind and drifting sand"[46] to protect an inner tranquil quadrangle. The germination of the concept for this project extends back to an earlier progenitor in the capital of the same country, the Air Defense Headquarters. The Middle-Eastern residential projects, most of all, follow the line of precedents from Western Canada where Erickson first explored the stepped section. The Sawaber Project of 1976 in Kuwait City progressed as far as working drawings, and was abandoned. But the Medina Hotel/Residential Complex reused the same concept. In both projects an A-shaped cross-section is created by apartment units, on either side of a souk-like space, stepping inward in succeeding floors. The linear public garden enclosed by the building is man-made and supplants the natural landscape outside. The circle is complete from West Vancouver to the holy capital of the Middle-East by this conceptional transformation: instead of the landscape being a setting for a pavilion, the building becomes an extension of nature.

In several Middle-Eastern universities, the quadrangle simulates an encroaching nature. The interior views of the courts from the universities of the United Arab Emirates (1987) and Madinah (1983) suggest a correlation between the planted trees and the *forest* of columns which by their numbers are obviously structurally redundant.[47] Columns as symbols of nature have Arabic precedent, for example, in the densely colonnaded Court of the Lions of the Alhambra Palace in Granada, and are also found in Erickson's work outside the Middle-East, in such projets as the Washington Chancery Courtyard.

Similarly, in the Etisalat Head Office Building in Abu Dhabi, the double columns extending the full height of the front facade and linked together intermittently by medallions, resemble a totem pole. A 1985 competition winner and one of the few Erickson projects to be built in that part of the world, this design develops a realm for nature without having a central open space. Erickson's work within the context of an ancient and distant culture conceives of the glass-skinned interior space of the Etisalat building as a court-like extension of the natural landscape. This concept is captured in the design sketches, which show a facetted glazing which would reflect the sky and clouds of the desert surroundings. Within the dialectic of this design, if the green-tinted glass symbolizes nature, it is contained, as if between bookends, by two service cores which are granite-clad and triangular in plan creating corners to the building.

The Abu Nuwas Conservation/Development Project of 1981, being the earliest of the three public projects described here, possibly germinated for Erickson the nature-as-pavilion theme. This theme is repeated in all three schemes for the water garden in Baghdad and tends to replicate architectural forms with natural elements. This reversal of what is man-made architecture and

what is the biological landscape is evident from the scale model documented in the collection's photographs. By shaping in three dimensions geometric form, Erickson could achieve the right balance between architecture and nature where, for example, the circles could be, sometimes, amphitheatres or bridge piers and, other times, fountains and hills. In this project's circular forms, the reference back to the later work of Frank Lloyd Wright cannot be a coincidence since surely Erickson would have known of his Plan for Greater Baghdad of 1957.[48] Wright's Baghdad scheme for a series of polycentric yet naturalistic islands in the Tigris could easily have been the inspiration for Erickson's own mixture of architectural forms with landscaping materials.

Wright and Erickson apparently both learned, late in their careers, from the built legacy of the Eastern Mediterranean that geometric form can be representative of the natural world. This phenomenon can be perceived from their respective output of Middle-East projects particularly those where the landscape constituted a significant part of the program. The Saudi Arabian National Center for Science and Technology (SANCST) in 1981,[49] employs an abstract geometry for the exhibition building in contrast to its natural setting in the desert wadis. The same naturalist paradigm applies to Erickson's Hamma Government Complex for Algiers, designed three years later, where the broad geometric roof gardens seem to extend from the adjacent hill top park. The silver pyramid and golden groin vault roof caps of the Palais des Congrès and the Assemblée Populaire Nationale respectively appear to be truncations of larger monuments. Together the roof terraces and caps, at a pictorial level above the ground, depict a series of half-completed follies in an abstractly laid-out garden.

These projects are significant not because they are successful - being mostly unbuilt it cannot be judged - but rather because their ideas, like an architect's sketch book, are transportable to different cultures. The dialectic between the building as pavilion and its natural setting, discussed herein, hopefully elucidates a design method which is being disseminated through the alumni of AEA of which the author proudly counts himself as a member. The CAC performs a valuable service by publishing these projects with their world view in order to counteract a current of provincialism which threatens Canadian architecture. With this archive, McGill University holds the key to unlock a large door of design ideas.

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NOTES

[40] Arthur Erickson, *The Architecture of Arthur Erickson*, Montreal, Tundra Books,1975, pp.13. Edith Iglauer, *Seven Stones*, Seattle. 1981, pp.23, 60-61, 98. Arthur Erickson, *The Architecture of Arthur Erickson*, Vancouver, 1988, pp.140-151. Arthur Erickson,"Gold Medal Address to the American Institute of Architects," San Antonio, Texas, June 11, 1986, pp.1-2.

[41] This schema tends to define European Modernism as introduced by Le Corbusier, and is analyzed most cogently by Colin Rowe, *The Mathematics of the Ideal Villa and Other Essays*, Cambridge, Mass., 1976, p.3.

[42] Letters to Gordon Webber, Letter #2, p.10, The Gordon Webber Archive, CAC 59.

[43] The story was told, among other times, at a lecture to the Faculty of Architecture, University of Toronto, in 1988 which the author attended. Similar stories are also mentioned in Edith Iglauer's *Seven Stones, A Portrait of Arthur Erickson, Architect*, 1981, pp.60-61, and *The Architecture of Arthur Erickson*, 1988, p.42.

[44] Arthur Erickson, June 11, 1986, pp.5-6.

[45] *Megastructure: Urban Futures of the Recent Past*, New York: Reyner Banham, 1976, p.135.

[46] Arthur Erickson, *The Architecture of Arthur Erickson*. Vancouver: Douglas & McIntyre, 1988, p.159.

[47] Arthur Erickson, June 11, 1986, p.6. The study model of the Chancery in the Toronto office used wooden dowels to depict the columns, making them look all the more tree-like.

[48] Arthur Erickson, June 11, 1986, pp.5-6.

[49] Barbara E. Shapiro, *Arthur Erickson: Selected Projects 1971-1985* (an exhibition). New York: Center for Inter-American Relations, 1985, p.22, provides a photograph of the project model.

CHRONOLOGIE DES PROJECTS MOYEN-ORIENTAUX D'ARTHUR ERICKSON / CHRONOLOGY OF ARTHUR ERICKSON'S MIDDLE-EAST PROJECTS

CHRONOLOGIE DES PROJECTS MOYEN-ORIENTAUX D'ARTHUR ERICKSON

(Référence: Rapports d'étape sur l'avancement du projet,
L'Architecture d'Arthur Erickson, 1988, et Arthur Erickson)
* à la CAC

1975 Condominiums de sport d'hiver, Ghajère, Iran
Immeuble de bureaux, Abou Dhabî, Émirats arabes unis

1976 *Projet Sawaber, Kuweit, Kuweit
*Université de Jordanie, Collège de génie et de technologie, Jordanie
*Université de Yarmouk, Irbid, Jordanie

1977 *Projet Abu Nuseir
Ministère des Travaux publics et du Logement, Riyad, Arabie Saoudite

1978 *Siège social de la *Abu Dhabi Investment Authority*, Abou Dhabî, Émirats arabes unis
*Quartier général de l'armée de l'air, Riyad, Arabie Saoudite (avec Frank E. Basil)
*Siège social du Fond Monétaire arabe, Abou Dhabî, Émirats arabes unis
*Complexe de Médine, Médine, Arabie Saoudite
*Ministère des affaires étrangères, Administration central provisoire, Djeddah, Arabie Saoudite (avec le Centre IDEA)

1979 *Centre Fintas, Kuweit

1980 *Complexe de l'Aviation royale saoudienne d'Al Kharj, Al Kharj, Arabie Saoudite (avec Frank E. Basil et Dar al Riyad)
*Université du Roi Abdulaziz, Djeddah, Arabie Saoudite (avec WZMH)

1981 *Projet de conservation / développement d'Abu Nuwas, Baghdad, Irak
*Centre national des sciences et technologies d'Arabie Saoudite, Riyad, Arabie Saoudite (avec Dar al Riyad)

1983 *École Al Falah, Makkah, Arabie Saoudite
Projet Al Futtaim Al Esbig, Dubaï, Émirats arabes unis
*Complexe de bureaux Al Masaood, Abou Dhabî, Émirats arabes unis
*Université Islamique de Médine, Médine, Arabie Saoudite (avec Frank E. Basil et Dar al Riyad)
Compagnie d'assurance du Kuweit, Kuweit, Kuweit (avec Al Marzouk et Abi-Hanna)
*Musée national de la civilisation égyptienne, Le Caire, Égypte

1984 *Complexe gouvernemental d'Hamma (Assemblée Populaire Nationale, Palais des Congrès, Bibliothèque Nationale), Alger, Algérie (avec ARCOP)
*Ambassade et résidence de l'ambassadeur d'Arabie Saoudite, Ottawa, Canada

1985 *Siège social d'Etisalat, Abou Dhabî, Émirats arabes unis
*Projet technique de planification et de conception d'une Académie militaire, Misrif, Kuweit

1986 *Siège social d'Emirtel, Abou Dhabî et Dubaï, Émirats arabes unis
*Immeuble d'Etisalat, Dubaï, Émirats arabes unis

1987 *Concours pour l'Université Al Ain, Al Ain, Émirats arabes unis

1989 Perles du Kuweit, Kuweit, Kuweit; Concours d'urbanisme (avec Alan Bell Urbanistes)

1991 Résidence Salem-Al-Marzook

1992 Hôtel Forte Grand, Abou Dhabî, Émirats arabes unis (avec NORR Partnership Ltd)

1993-95 Plan directeur des zones urbaines 1 et 4 de la Ville d'Al-Buhairat, Djeddah, Arabie Saoudite (avec Aitken Wregglesworth)

1995 Complexe pétrolier, Kuweit, Kuweit
Centre commercial / parc de stationnement rue Al-Nasser, Damas, Syrie; Composition gagnante du concours (avec Atelier †)

1996 Phase 4 d'aménagement du front de mer, Kuweit, Kuweit; Concours d'urbanisme (avec Atelier †)
Complexe balnéaire Mangat, Kuweit, Kuweit; Concours d'urbanisme (avec Atelier †)

1997 Complexe résidentiel / commercial Watiah, Kuweit, Kuweit; Projet du concours (avec Atelier †)

n.d. *Tour Arbift, Banque arabe d'investissement et de commerce extérieur, Dubaï, Émirats arabes unis

† Atelier comprend les compagnies suivantes: Alan Bell Urbanistes, Nick Milkovich Architectes, et Bourque Bruegger Architectes.

CHRONOLOGY OF ARTHUR ERICKSON'S MIDDLE-EAST PROJECTS

(Sources: Project Development Study Reports, *The Architecture of Arthur Erickson*, 1988, and Arthur Erickson)

* at the CAC

1975 Ghajere Ski Condominiums, Iran
Office Building, Abu Dhabi, United Arab Emirates

1976 *The Sawaber Project, Kuwait City, Kuwait
*University of Jordan, College of Engineering and Technology, Jordan
*Yarmouk University, Irbid, Jordan

1977 *Abu Nuseir Project
Ministry of Public Works and Housing, Riyadh, Saudi Arabia

1978 *Abu Dhabi Investment Authority Headquarters, Abu Dhabi, United Arab Emirates
*Air Defense Headquarters, Riyadh, Saudi Arabia (with Frank E. Basil)
*Arab Monetary Fund Headquarters, Abu Dhabi, United Arab Emirates
*Medina Hotel / Residential Development, Medina, Saudi Arabia
*Ministry of Foreign Affairs, Interim Headquarters, Jeddah, Saudi Arabia (with IDEA Center)

1979 *Fintas Centre, Kuwait City, Kuwait

1980 *Al Kharj Royal Saudi Air Force Complex, Al Kharj, Saudi Arabia (with Frank E. Basil and Dar al Riyadh)
*King Abdulaziz University, Jeddah, Saudi Arabia (with WZMH)

1981 *Abu Nuwas Conservation / Development Project, Baghdad, Iraq
*Saudi Arabian National Center for Science and Technology, Riyadh, Saudi Arabia (with Dar al Riyadh)

1983 *Al Falah School, Makkah, Saudi Arabia
Al Futtaim Al Esbig Project, Dubai, United Arab Emirates
*Al Masaood Office Complex, Abu Dhabi
*Islamic University of Madinah, Madinah, Saudi Arabia (with Frank E. Basil and Dar al Riyadh)
Kuwait Insurance Company, Kuwait City, Kuwait (with Al Marzouk and Abi-Hanna)
*National Museum of Egyptian Civilisation, Cairo, Egypt

1984 *Hamma Government Complex (Assemblée Populaire Nationale, Palais des Congrès, Bibliothèque Nationale), Algiers, Algeria (with ARCOP)
*Saudi Arabian Embassy & Ambassador's Residence, Ottawa, Ontario

1985 *Etisalat Head Office Building, Abu Dhabi, United Arab Emirates
*Technical Proposal for the Planning & Design of a Military Academy, Misrif, Kuwait

1986 *Emirtel Headquarters, Abu Dhabi and Dubai, United Arab Emirates
*Etisalat Building, Dubai, United Arab Emirates

1987 *Al Ain University Competition, Al Ain, United Arab Emirates

1989 Pearls of Kuwait, Kuwait City, Kuwait; Planning Competition (with Alan Bell Urban Design Planning)

1991 Salem-Al-Marzook Residence

1992 Forte Grand Hotel, Abu Dhabi, United Arab Emirates (with NORR Partnership Ltd)

1993-95 Al-Buhairat City Zones 1 & 4 Master Plan, Jeddah, Saudi Arabia (with Aitken Wregglesworth)

1995 Oil Sector Complex, Kuwait City, Kuwait
Al-Nasser St. Parking / Retail Complex, Damascus, Syria; Winning Competition Scheme (with Atelier †)

1996 Phase 4 Waterfront Development, Kuwait City, Kuwait; Planning Competition (with Atelier †)
Mangat Beach Resort, Kuwait City, Kuwait; Planning Competition (with Atelier †)

1997 Watiah Residential / Commercial Complex, Kuwait City, Kuwait; Competition Scheme (with Atelier †)

n.d. *Arbift Tower, The Arab Bank of Investments and Foreign Trade, Dubai, United Arab Emirates

† Atelier is comprised of associated firms: Alan Bell Urban Design Planning, Nick Milkovich Architects, and Bourque Bruegger Architects.

METHODOLOGIE ET GUIDE D'UTILISATION DE L'INVENTAIRE / METHODOLOGY AND GUIDE TO THE USE OF THE INVENTORY

MÉTHODOLOGIE ET GUIDE D'UTILISATION DE L'INVENTAIRE

A. Organisation générale de l'inventaire

Le but de cet inventaire est de fournir une liste complète des dessins et documents auxiliaires sur le Moyen-Orient d'Arthur Erickson et de ses associés, qui font partie de la Collection d'architecture canadienne (CAC). L'inventaire est subdivisé en deux parties : la première contient des projets d'Erickson au Moyen-Orient classés par ordre chronologique; et la deuxième contient des documents classés comme des rapports de projet (Série A), des fichiers verticaux et des matériels audiovisuels (Série B). Deux annexes contiennent des documents classés comme autres projets, notamment des projets d'étudiants, et des projets encore entreposés.

B. Description des projets

Toutes les données qui figurent sur les feuilles de description des projets conçues pour les besoins de l'inventaire ont été recueillies à partir des dessins, photographies et maquettes. Les termes employés pour définir les types de projets sont tirés du *Time-saver standards for building types* (1980). Le **titre du projet, le client, l'architecte, la date** et une **brève description du projet**, lorsqu'il en existe une, ont été extraits des dessins et vérifiés au moyen des rapports d'étude sur le développement des projets et de l'ouvrage intitulé *The Architecture of Arthur Erickson* (1988), par M. Arthur Erickson lui-même et son collègue Richard Stevens, architecte. Les descriptions des projets 2.0, 4.0, 5.0, 13.0, 15.0, 16.0, 17.0 et 29.0 ont été fournies directement par Richard Stevens. Voici les différents éléments qui composent un paramètre standard de l'inventaire :

1. **Numéro de dossier :** le numéro de référence qui identifie chaque projet.

2. **Titre du projet :** s'inspire de très près des dessins, mais est édité et normalisé par souci de clarté et d'homogénéité.

3. **Lieu :** la ville et le pays sont indiqués dans la mesure du possible.

4. **Client :** tel qu'il apparaît sur les dessins. Les noms sont indiqués dans leur version la plus complète et normalisés par souci de clarté.

5. **Architecte :** le nom figure à la quatrième ligne de la description.

6. **Numéro de projet :** référence attribuée à chaque projet par les responsables de la CAC pour faciliter l'accès aux documents sur le projet. Erickson n'a jamais utilisé un système de numérotation homogène, c'est pourquoi nous avons conçu un système artificiel pour organiser les dessins de manière pratique.

7. **Date(s) :** l'(les) année(s) où un projet a été réalisé, selon les indications des dessins. Les crochets [ ] indiquent que les dates proviennent d'autres sources.

8. **Type d'édifice :** désignation générale indiquant la nature d'un projet; la septième ligne indique une catégorie majeure et la huitième ligne une catégorie mineure ou une sous-catégorie.

9. **Brève description du projet :** donne un résumé des caractéristiques perceptibles du projet.

10. **Description des dessins/photographies/maquettes :** nombre et type de dessins/photographies/maquettes.

11. **Inventaire des dessins/photographies/maquettes :** établi par ordre hiérarchique selon l'ordre où les dessins sont produits dans une agence d'architectes normale, c'est-à-dire plan d'ensemble, plan topographique, plan, élévation, perspective, détail et combinaison de dessins.

12. **Observations :** s'il y a lieu, *voir également* les renvois à d'autres projets; renseignements pertinents, qui contribuent à mieux comprendre un projet.

13. **Illustrations :** toutes les illustrations décrivant les projets sont tirées du fonds archivistique de la Fondation Arthur Erickson de la CAC, sauf indication contraire.

C. Chronologie

Une chronologie complète des projets du Moyen-Orient a été établie en fonction des dates figurant sur les dessins et des sources mentionnées dans la **brève description du projet** pour permettre de mieux comprendre l'évolution des réalisations d'Erickson au Moyen-Orient.

D. Index

Quatre index séparés ont été établis pour faciliter l'accès à l'inventaire. Il s'agit de l'index des **titres de projets, de l'index des clients, de l'index géographique** et **de l'index typologique**. Signalons que les numéros indiqués dans les annexes renvoient aux pages. La référence *voir* indique que le titre d'un projet a été rejeté au profit d'un autre.

E. Système d'accès

Chaque archive de la collection qui correspond à un architecte donné, reçoit un numéro. Le numéro attribué à Arthur Erickson est CAC 57.

F. Système de classement

Pour des raisons de conservation, les dessins, photographies, diapositives, maquettes et documents de projet qui se trouvent à la CAC sont regroupés et rangés séparément. On a établi un système artificiel à leur sujet; toutefois, pour les autres documents, l'objectif était de conserver l'ordre original dans la mesure du possible. Les séries sont analysées et précisées ou, au besoin, créées artificiellement. Chaque contenant a un code représentant cette structure intellectuelle. Par exemple, CAC 57/B/1/3 signifie :

CAC	=	Collection d'architecture canadienne
57	=	Arthur Erickson
B	=	série B : fichiers verticaux et matériels audio-visuels
1	=	case n° 1
3	=	troisième article de la case

METHODOLOGY AND GUIDE TO THE USE OF THE INVENTORY

A. General Arrangement of the Inventory

The purpose of this inventory is to provide a comprehensive listing of the drawings and auxiliary material from the Middle-East by Arthur Erickson and his associates which form part of the Canadian Architecture Collection (CAC). The inventory is divided into two sections: the first containing Erickson's Middle-East projects, arranged in chronological order; and the second containing auxiliary material such as project reports (Series A), vertical files and audiovisual material (Series B). Two appendices are divided into material classified as other projects, notably student work, and projects still in storage.

B. Project Descriptions

All information noted on the project description sheets designed for inventory purposes has been compiled from the drawings, photographs, and models. The terms used to define Building Types were derived from the *Time-saver standards for building types* (1980). The **Project Title**, **Client**, **Architect**, **Date**, and **Brief Project Description**, when available, was taken from the drawings and verified by the Project Development Study Reports and *The Architecture of Arthur Erickson* (1988), Arthur Erickson himself, and his colleague Richard Stevens, Architect. The Project Descriptions for projects 2.0, 4.0, 5.0, 13.0, 15.0, 16.0, 17.0 et 29.0 were provided directly by Richard Stevens. The components of a standard entry in the inventory are:

1. **Record Number:** the unique reference number which identifies each project.

2. **Project Title:** based as closely as possible on the drawings, but edited and standardized for clarity and consistency.

3. **Place:** the city and country are given where possible.

4. **Client:** as supplied by the drawings. Names are given in the most complete version and standardized for clarity.

5. **Architect**: the name is supplied on the fourth line of the description.

6. **Project Number**: a reference assigned to each project by the CAC recorders to facilitate access to the project material. Erickson did not use a consistent numbering system, consequently, an artificial system was devised to conveniently arrange the drawings.

7. **Date(s):** the year(s) during which a project was carried out as indicated on the drawings. The square brackets [ ] indicate that the dates were obtained from other sources.

8. **Building Type:** a general designation indicating the nature of a project; the seventh line is a major category and the eighth line is a minor or subcategory.

9. **Brief Project Description:** provides a summary of the project's distinguishable characteristics.

10. **Drawing/Photograph/Model Description:** the number of drawings/photographs/models and the drawing/photograph/model type.

11. **Drawing/Photograph/Model Inventory:** listed in hierarchical order according to the sequence in which drawings are produced in standard architectural practice, i.e., site plan, topographic plan, plan, elevation, perspective, detail, and combination drawings.

12. **Comment(s):** when appropriate, *see also* references are provided to link relevant projects; pertinent information, which adds to the understanding of a project.

13. **Illustrations:** All illustrations describing the projects are taken from the Arthur Erickson Archive in the CAC, unless stated otherwise.

C. Chronology

A complete chronology of the Middle-East projects was prepared based on dates from the drawings and the sources mentioned in **Brief Project Description** to enable an understanding of the development of Erickson's involvement in the Middle-East.

D. Indexes

Four separate indexes were created to facilitate access to the inventory: **Project Title**, **Client**, **Geographical**, and **Typological**. It should be noted that the numbers given in the indexes refer to the pages. The reference *see* indicates that a project title is rejected to the preference of another title.

E. Accession System

Each archive in the collection, corresponding to a specific architect, is given a number. The number assigned to Arthur Erickson is CAC 57.

F. Filing System

For conservation reasons, drawings, photographs, slides, models, and project documents in the CAC are grouped and stored separately. An artificial system has been imposed on these items; however, for the remaining material the objective has been to keep the original order intact whenever possible. Series are analyzed and identified or, if necessary, created artificially. Each container has a call number representing this intellectual structure. For example CAC 57/B/1.3:

CAC	=	Canadian Architecture Collection
57	=	Arthur Erickson
B	=	B Series: Professional Literature (Architectural Operations)
1	=	Box #1
.3	=	3rd item in box

THE INVENTORY
PART I: THE MIDDLE-EAST PROJECTS

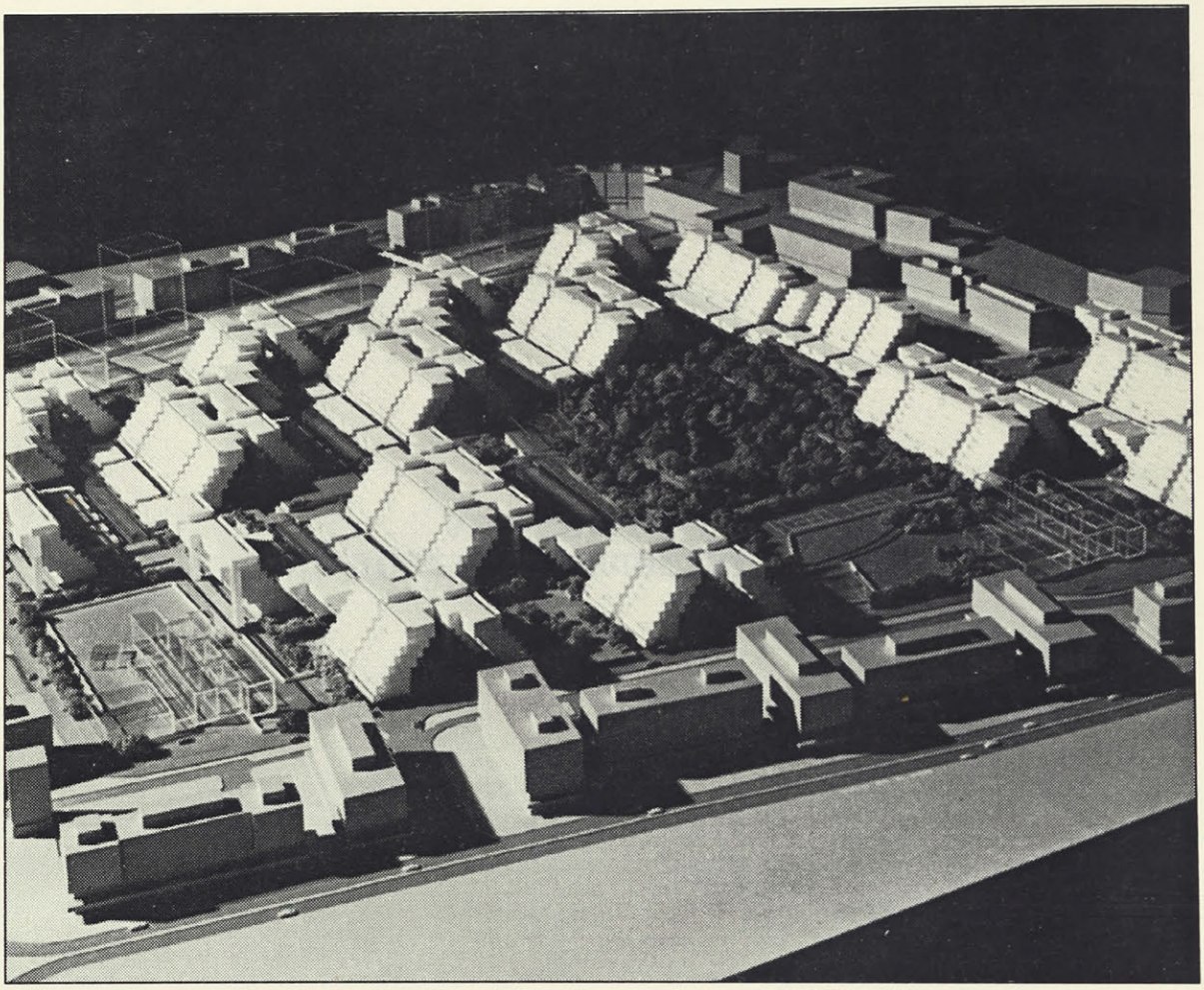

Figure 2: The Sawaber Project, Kuwait City, Kuwait, site model [1978], B/W print, 24 x 19.5 cm
Photograph: Simon Scott

1. The Sawaber Project *(a.k.a. Sawaber Housing Development)*

Kuwait City, Kuwait
National Housing Authority of Kuwait
Arthur Erickson

1.0
[1976]

Residential
Housing

The Sawaber Project was initiated as part of the National Housing Authority of Kuwait to provide housing in the city to encourage families to reside in the capital's centre. The site consists of approximately 24.5 hectares and is surrounded by existing mixed-use development with a 3.5 ha cemetery in the centre. The project layout has residential building spines and major open spaces running east-west. This orientation minimizes the harsh effects of the sun and sandstorms, while giving the project a defined urban form, community, and visual privacy.

The medium density and medium rise residential community was planned for approximately 5 000 people in 900 units for average income families. The units were further subdivided into nine neighbourhood clusters containing 20 dwelling units sharing the circulation space and community facilities, such as schools, mosques, shops, recreation and open spaces. This density resulted in a stepped back building form that is eight storeys in height. The A-frame space provides a shaded and naturally ventilated inner street for community facilities in a richly landscaped setting.

6 Drawings: 3 site plans, 3 exterior perspectives.

Drawing Support: 6 ink on bond.

22 Photographs: 22 prints of model.

9 Reports: -see **Series A. Project Reports**

Comments: -The project was not executed; the design and documentation were not completed.
-*See also* 3.0

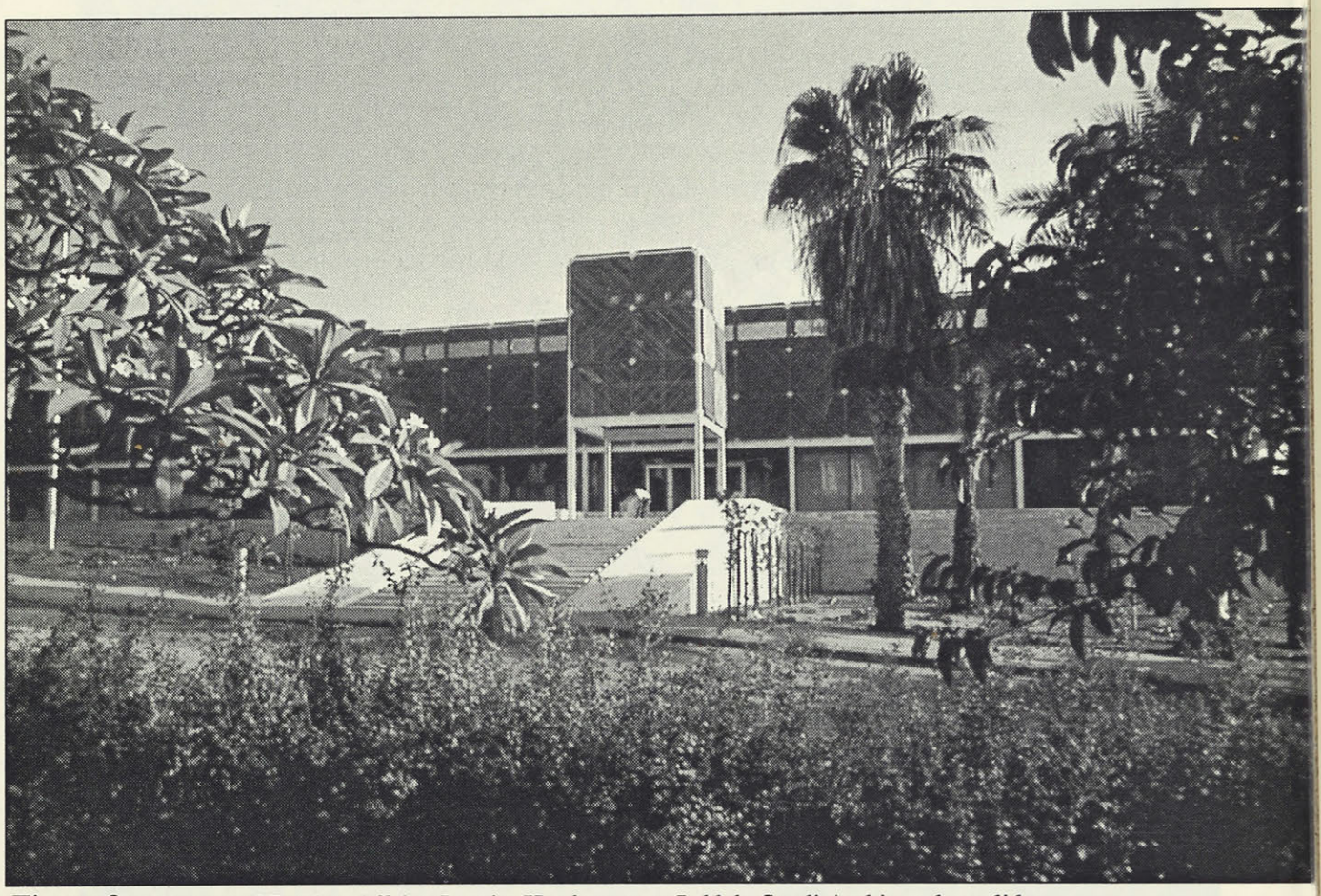

Figure 3: Ministry of Foreign Affairs, Interim Headquarters, Jeddah, Saudi Arabia, colour slide

2. Ministry of Foreign Affairs, Interim Headquarters

Jeddah, Saudi Arabia
Ministry of Foreign Affairs, Kingdom of Saudi Arabia
Arthur Erickson

2.0
1978-80

Government
Ministry of Foreign Affairs

The Interim Headquarters was designed to increase the Saudi Arabian Ministry of Foreign Affairs space (12,000 m^2) in Jeddah, prior to the Ministry's relocation to the capital, Riyadh. The concept for the Interim Headquarters was developed in the context of a programming and master plan study for the Ministry's Jeddah site as a whole, and on a long-range organization and management study for the Ministry. The Jeddah master plan study recommended the refurbishing of the existing headquarters, to preserve its historical and cultural value, and the continued use of the site to serve as the Jeddah Branch of the Ministry after the planned move to Riyadh.

In order to complete the facility in the shortest possible time, the building was designed as a simple rectangular volume with a very regular structural grid. The building 'skin' received special design attention, to achieve the objective of a high quality 'background' building, which would not detract from the historic old Headquarters building in the centre of the site. The Interim Headquarters consists of a two-storey office block sitting on a solid base, which emerges out of the sloping site. The upper part of the glazed 'box' is surrounded with wood lattice screens, which simultaneously provide solar shading, hide unsightly mechanical equipment, and establish a visual relationship to the residential buildings of old Jeddah. Subsequent to the completion of the Ministry's new headquarters complex in Riyadh, the Interim Headquarters has continued to serve as the Ministry's Jeddah Branch, as planned.

23 Drawings: 1 site plan, 13 plans, 2 sections, 1 elevation, 3 exterior perspectives, 1 detail: furniture, equipment; 2 combination drawings: 1 plan / section, 1 section / elevation / detail.

Drawing Support: 1 pencil on vellum, 6 ink on mylar, 9 blacklines, 7 optinegatives.

1 Photograph: 1 slide of exterior.

1 Report: -see **Series A. Project Reports**

Comment: Built

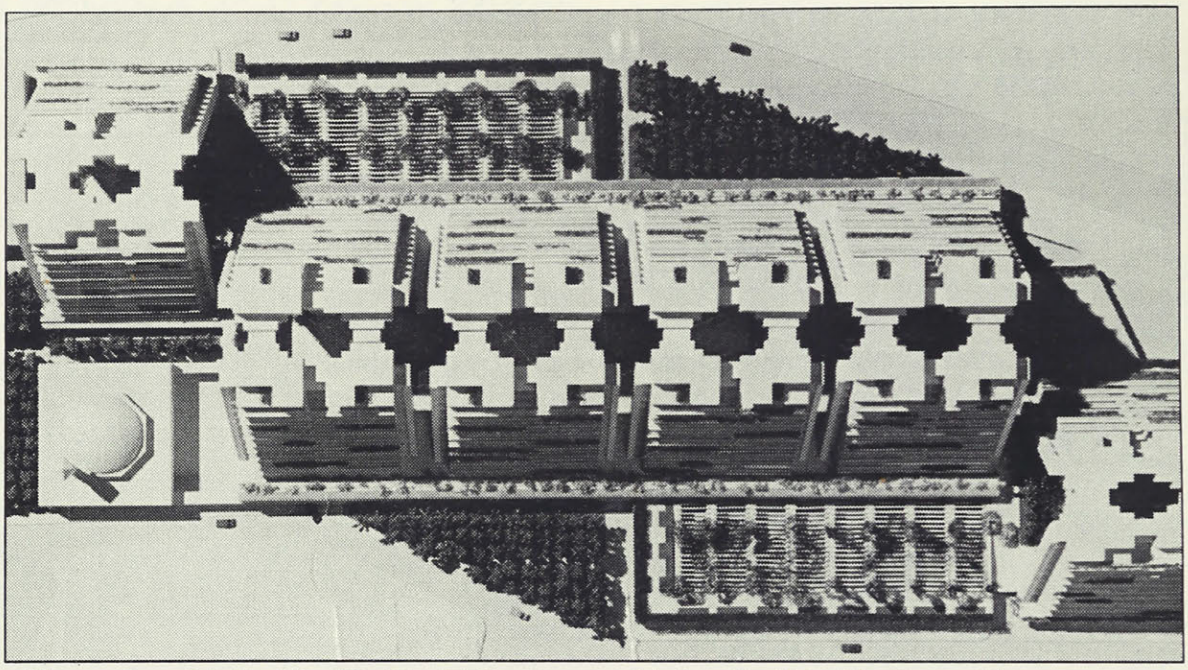

Figure 4: Medina Hotel/Residential Development, Medina, Saudi Arabia, site model
Photograph: Panda Associates

3. Medina Hotel / Residential Development

Medina, Saudi Arabia
Saudi Imam, private
Arthur Erickson

3.0
[1978]

Residential / Commercial
Apartment / Hotel

The hotel / residential complex in the city of Medina is a modified version of the Sawaber project. It is simpler in form, connecting the stepped blocks at the top. The site is irregular in shape filled with vegetation and trellis-covered parking. The project incorporated an existing mosque and turned the souk-like street into a grand lobby, a shopping concourse for the hotel and a community place for the apartments.

39 Drawings: 29 plans, 4 sections, 3 exterior perspectives, 2 interior perspectives, 1 circulation diagram.

Drawing support: 18 pencil on vellum, 14 cronaflex, 2 blacklines, 1 optinegative, 4 water colour on board.

3 Photographs: 1 aerial view of site, 2 prints of site model.

Comments: -The project was not executed; the design and documentation were not completed.
-Two of the exterior perspectives were rendered by Michael McCann.
-*See also* 1.0.
-The presentation board includes 1 print of a model combined with 2 prints of project 6.0 Air Defense Headquarters.

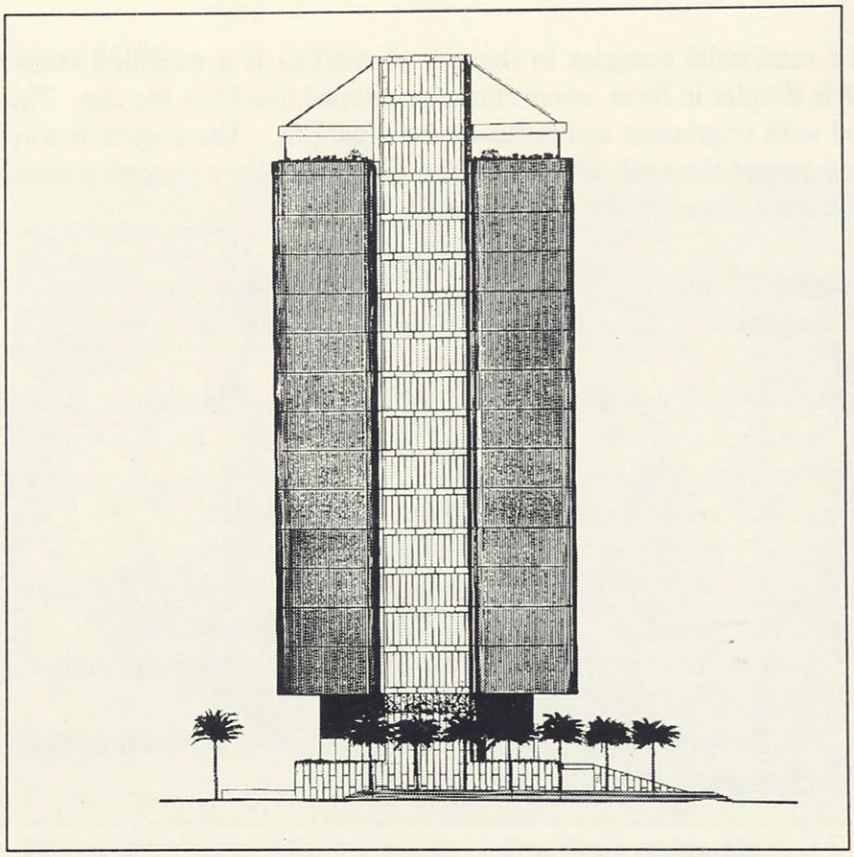

Figure 5: Abu Dhabi Investment Authority Headquarters, Abu Dhabi, United Arab Emirates, front elevation [1978], B/W cronaflex, 43 x 43 cm

4. Abu Dhabi Investment Authority Headquarters

Abu Dhabi, United Arab Emirates
Government of United Arab Emirates
Arthur Erickson

4.0
[1978]

Commercial
Office Building

The Investment Authority site lies directly opposite a series of broad gardens and is very prominent in its visibility. As such the project was to be a significant contributor to the urban design of the city, and the building's proportions and its relationship to the street were important criteria.

The design for the new headquarters for the Abu Dhabi Investment Authority was prepared in 1978 in response to an International Invited Design Competition. The site for this project was on the Abu Dhabi "Corniche" albeit at that time in its infancy. The Corniche today is a splendid 10 km Avenue of high quality development and lush tropical gardens with lovely promenades along the sea front.

In order to provide a distinctive column-free "banking hall" it was decided to suspend the building from its core walls and columns. This allowed the ground floor to be completely column free and facilitated the design of interior/exterior relationships between the banking hall and the site landscaping.

A raised banking hall provided a podium housing below grade parking and improved views to the sea across the Corniche. The structural effect of the building coupled with the tall slender proportions of the glazing created a sense of lightness and gracefulness particularly important to this owner.

38 Drawings: 25 plans, 5 sections, 4 elevations, 2 exterior perspectives, 2 details: glazing.

Drawing Support: 1 pencil on vellum, 23 cronaflex, 11 ink and dry transfer on mylar, 3 optinegatives.

7 Photographs: 3 prints of model, 4 contact sheets with 47 images total.

Comment: The project was a competition submission.

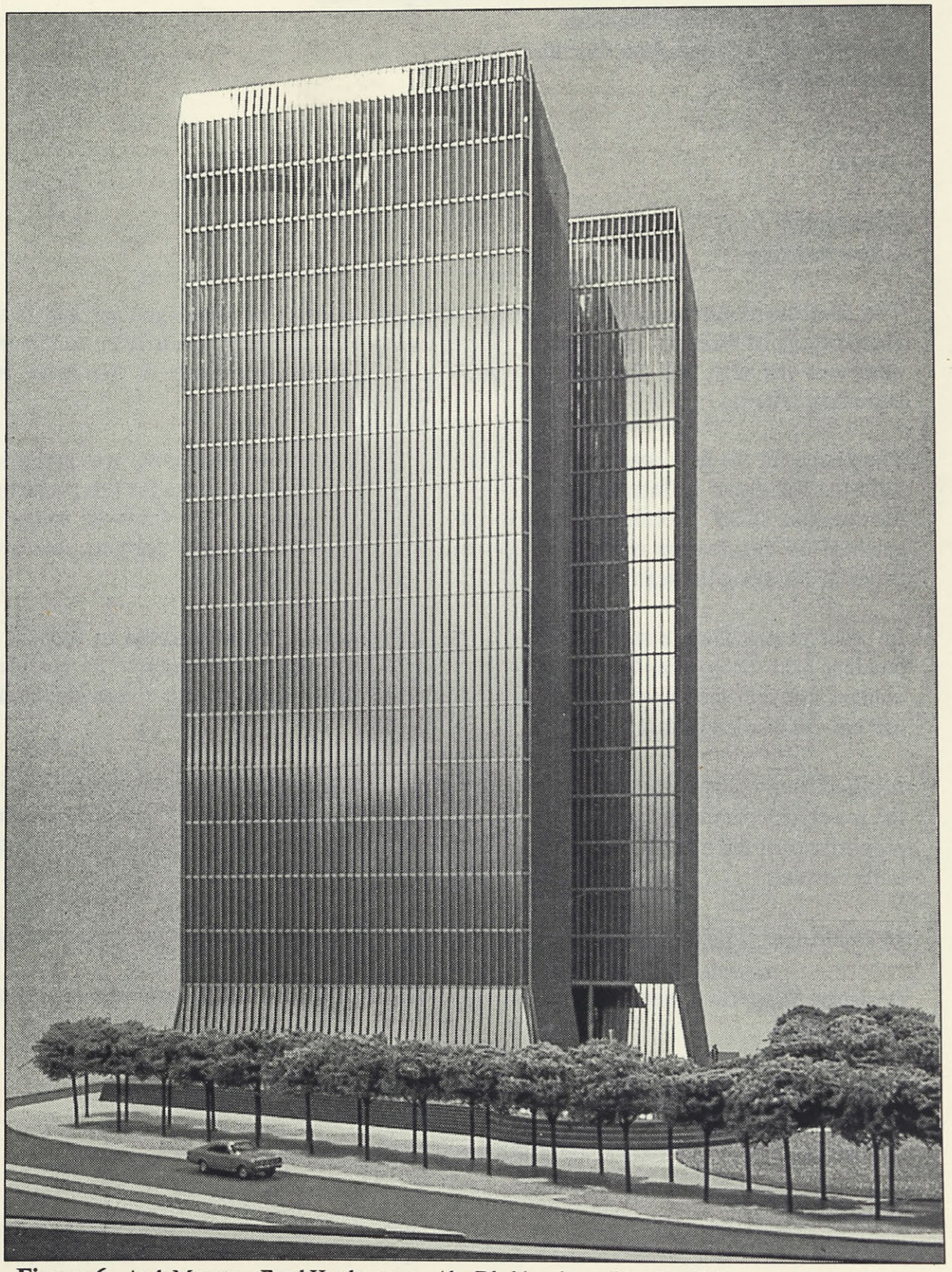

Figure 6: Arab Monetary Fund Headquarters, Abu Dhabi, colour slide of model

5. Arab Monetary Fund Headquarters

Abu Dhabi, United Arab Emirates
Arab Monetary Fund Headquarters
Arthur Erickson Architects, Toronto, and Cansult Ltd.

5.0
1978

Commercial
Office / Bank Building

This project was a limited design competition. The twin towered headquarters building was commissioned for a major international financial organization. The design incorporates both mirrored double glazed curtain walls for offices, and reflective glass blocks and walls for the service core and major circulation spaces.

2 Drawings: 1 site plan, 1 section.

Drawing Support: 1 ink on vellum, 1 pencil, ink, and film on vellum.

1 Photograph: 1 slide of model.

1 Report: -see **Series A. Project Reports**

Comment: Unbuilt

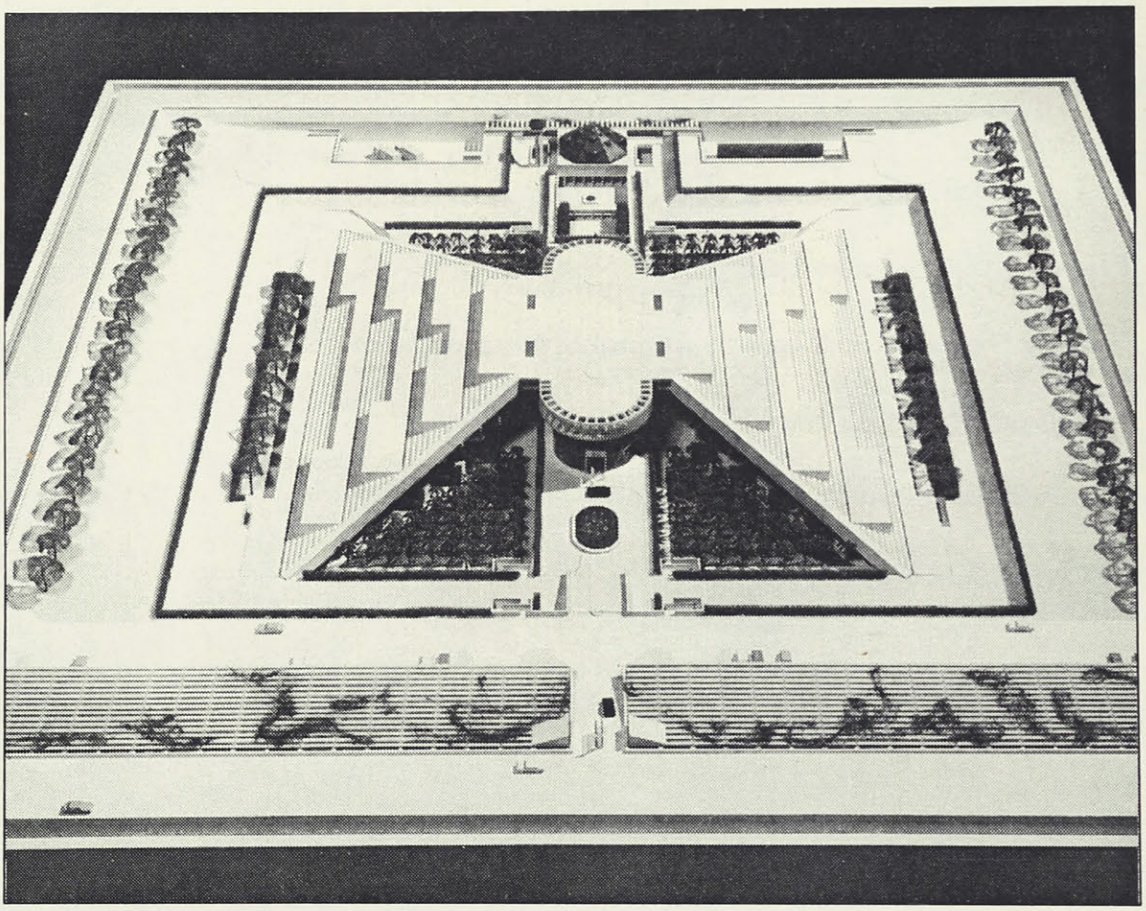

Figure 7: Air Defense Headquarters, Riyadh, Saudi Arabia, site model
Photograph: Panda Associates

6. Air Defense Headquarters *(a.k.a Air Defense Command Headquarters)*

Riyadh, Saudi Arabia
Ministry of Defense and Aviation, Kingdom of Saudi Arabia
Arthur Erickson with Frank E. Basil

6.0
[1978]

Commercial / Religious
Office Building / Mosque

The Air Defense Headquarters houses the Office of the Commander of the Air Defense Forces and his assistants, Research and Development, the Directorate of Planning Projects, Public Relations, the Finance, Military and Civilian Personnel Departments, to name a few. In addition, the Headquarters incorporates a mosque, barracks and a mess hall into its scheme. The site is approximately 4 hectares with walls bermed on all sides. This prevents water drainage into the Headquarters, as well as acting as a security wall. The site is divided into three zones: a service zone; a transitional zone, formally landscaped to create an appropriate entry for the Headquarter Building; and the platform zone, on which the building sits.

A central spine divides the site in a north-south orientation, which also acts as an artery for all the shared facilities. The 20 250 m^2 building is a limestone-clad stepped pyramid, taking full advantage of the desert light. Its height was restricted by the flight path of a nearby airport and consequently the gardens and entrance are below grade level. The roof is also stepped in form, a concrete shield sheltering an inner landscaped garden, which all administrative offices face.

13 Drawings: 1 site plan, 7 plans, 2 sections, 2 elevations; 1 combination drawing: 1 section / elevation.

Drawing Support: 8 ink on mylar, 2 ink and dry transfer on mylar, 3 optinegatives.

2 Presentation Boards: 1 site plan, 1 plan / perspective.

35 Photographs: 35 prints of model.

3 Reports: -see **Series A. Project Reports**

Comments: -Winning competition submission.
-One presentation board includes 2 prints of a model and 1 plan.
-Another presentation board includes 2 prints of a model combined with 1 print of project 3.0 Medina Hotel / Residential Development.

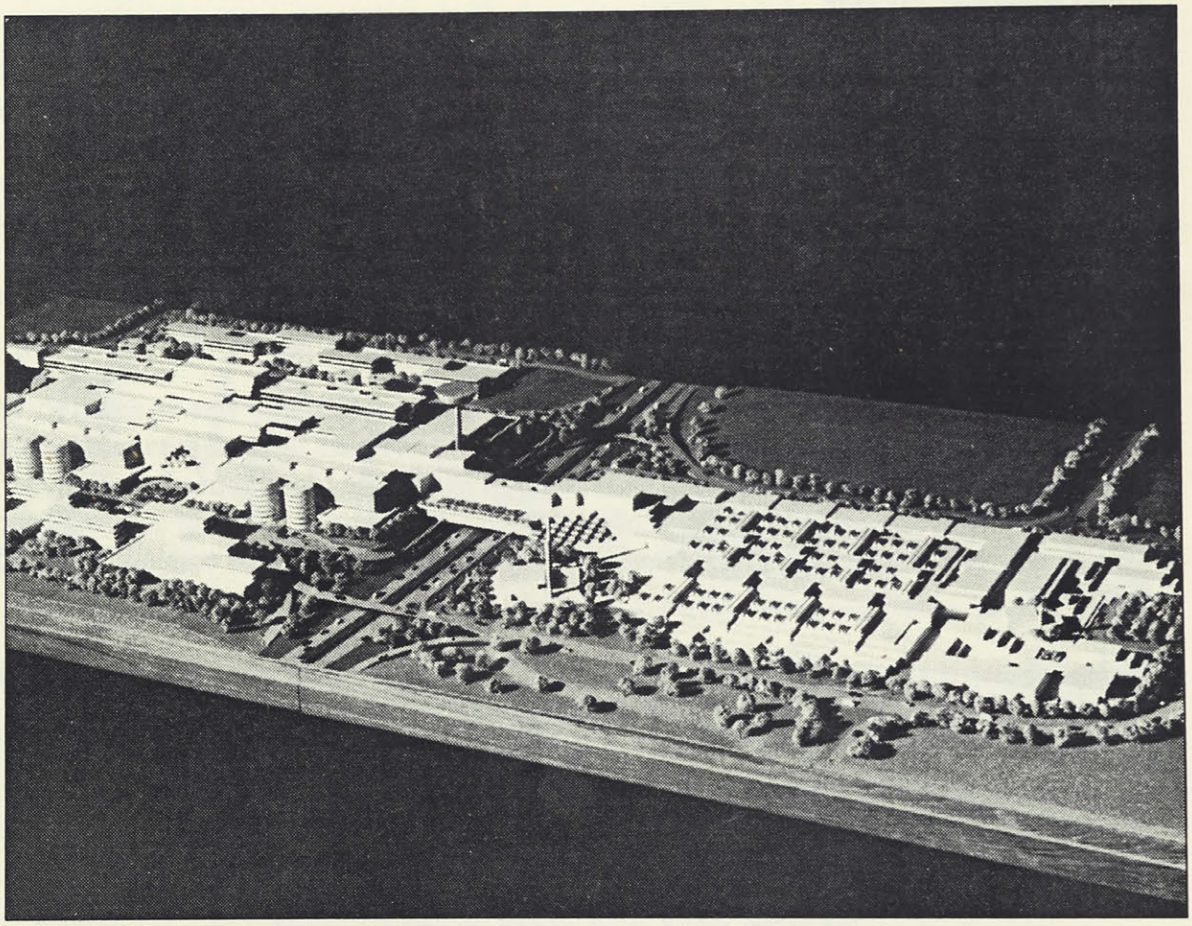

Figure 8: Fintas Centre, Kuwait City, Kuwait, site model. Photograph: Simon Scott

7. Fintas Centre *(a.k.a. Fintas Town Centre)*

Kuwait City, Kuwait
Government of Kuwait
Arthur Erickson

7.0
[1979]

Commercial / Health / Cultural
Office Building, Retail / Hospital / Theatre

The Government of Kuwait initiated the development plan for a new town envisioned as a major urban centre. The Fintas Centre was to accommodate retail and commercial office space, as well as focus on clinics, cinemas, recreation, parking, a botanical garden, and a market, serving a population of 500 000. The site was a vacant rectangular superblock approximately 1 hectare, situated between the Fahaheel Expressway and the As Safar Motorway. It is west of the existing town of Fintas. Some traditional housing exists on the eastern edge of the Fintas superblock.

The mall is wrapped in a wall of parking garages simulating a walled city. There are four gates at the cardinal points: two of which enter low rise office buildings; one a conservatory surrounded by a hotel, library and theatre; and one on a bridge which links the east and the west sides of the centre.

1 Drawing: 1 site plan.

Drawing Support: 1 optinegative.

1 Presentation Board: Title block with prints of model and drawing of site plan.

5 Photographs: 5 prints of model.

18 Reports: see **Series A. Project Reports**

Comments: -The project was not executed; the design and development were not completed.
-The presentation board includes 3 prints of a model and 1 plan.
-One print is a laser B/W copy of a model.

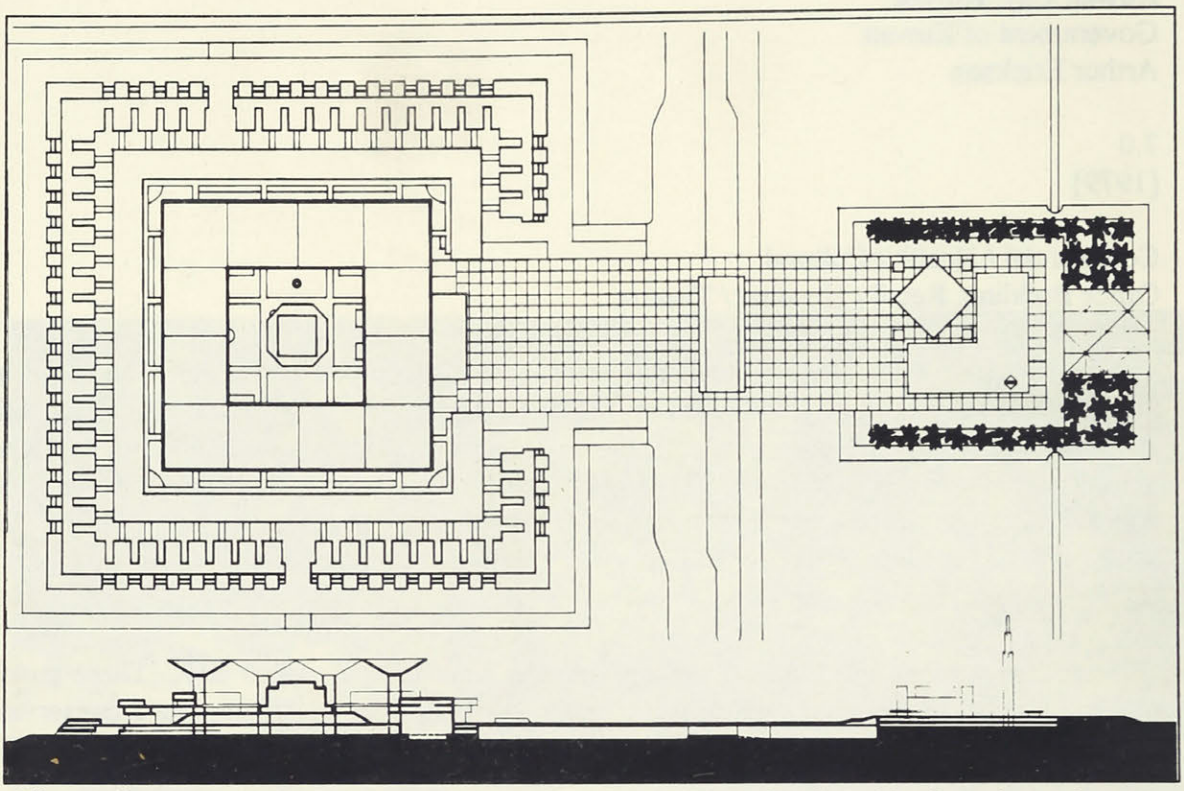

Figure 9: Al Kharj Royal Saudi Air Force Complex, Al Kharj, Saudi Arabia, floor plan and section. Source: *The Architecture of Arthur Erickson*, p.158

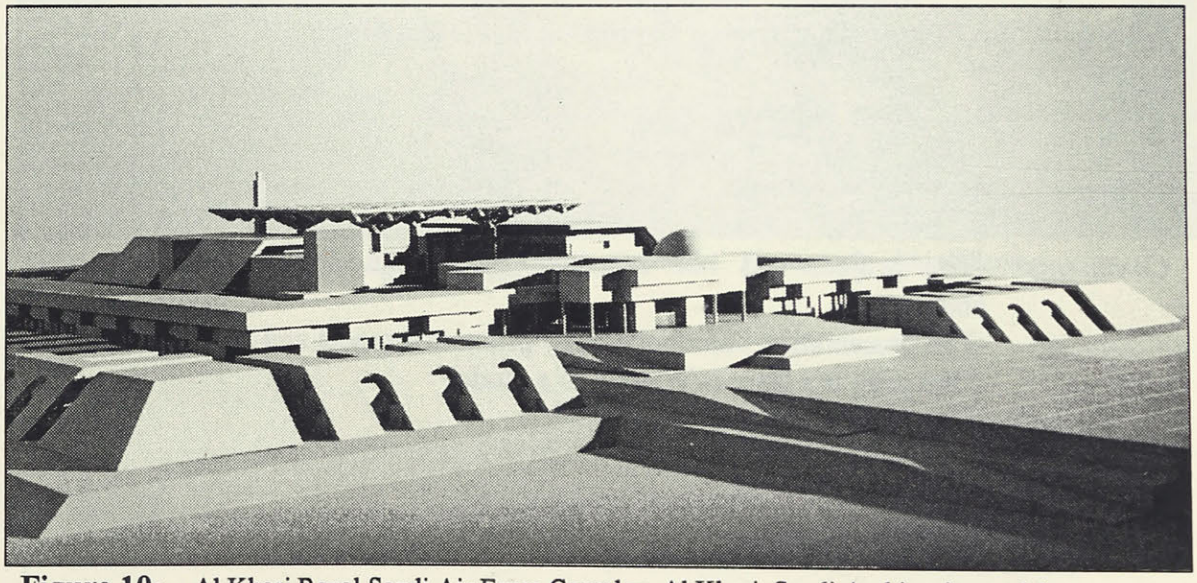

Figure 10: Al Kharj Royal Saudi Air Force Complex, Al Kharj, Saudi Arabia, site model Photograph: Nelson Pau/Applied Photography

8. Al Kharj Royal Saudi Air Force Complex *(a.k.a. Technical University)*

Al Kharj, Saudi Arabia
Ministry of Defense and Aviation, Kingdom of Saudi Arabia
Arthur Erickson with Frank E. Basil and Dar al Riyadh

8.0
1980-83

Governmental (Military) / Educational / Religious
Academic Facilities / University / Mosque

The Al Kharj RSAF Complex provides facilities for the King Faisal Air Force Academy and Tactical Airlift squadrons that were stationed at Riyadh airport. The Complex was intended to become the central maintenance and supply depot for the RSAF. The site is in close proximity to the Damman-Riyadh railway and the Al Kharj-Haradh road which are the main arteries for transportation. The total area required for the plan is 52.3 hectares.

Function was the governing principle for the design. Common academic facilities are clustered on the central uppermost plaza under the shading structures of the water towers. The residential blocks are oriented toward the richly landscaped side courts. The King Faisal Air Force Academy itself is a sand-coloured stepped pyramid, a form that is economical for the desert and accommodates a village density. The Academy is designed for 1 500 students and 300 faculty. The three colleges, along with their supporting religious, command, housing, recreational, athletic and support services, are contained in one large multi-levelled structure.

411 Drawings

23 Presentation Boards

10 Photographs

27 Reports: see **Series A. Project Reports**

Comment: The Technical University was not executed; the design documentation was completed.

Project Breakdown

8.1 Preliminary and Conceptual Drawings
- 8.11 Sketches and Other Conceptual Drawings
- 8.12 Presentation Boards

8.2 Academic
- 8.21 Academic Facilities
- 8.22 Lecture Hall, Planetarium and Academic Offices
- 8.23 Auditorium
- 8.24 Library

8.3 Residential
- 8.31 Commander's Building and Office of the Commander
- 8.32 Cadet Housing
- 8.33 Dining Hall and Common Hall

8.4 Athletic Centre and Parade Ground

8.5 Mosques
- 8.51 Academic
- 8.52 Main or Community
- 8.53 Technical University

8.6 General Project
- 8.61 Working Drawings
- 8.62 Air Museum

8.7 Optinegatives
- 8.71 Presentation Boards
- 8.72 General Building Plans

8.8 Photographs

8.1 Preliminary and Conceptual Drawings

8.11 Sketches and Other Conceptual Drawings

120 Drawings: 44 plans, 4 elevations, 1 interior perspective, 1 isometric, 26 diagramatic sketches, 16 relational diagrams, 19 structural sketches, 7 details: 4 site plan sketches, 2 patterns, 1 inked notes, 4 site plan sketches; 2 combination drawings: 1 plan / section, 1 plan / elevation.

Drawing Support: 28 pencil on tracing paper, 21 ink on tracing paper, 2 pencil on vellum, 11 ink on vellum, 3 ink on bond, 27 blacklines, 1 pencil on mylar, 12 ink on mylar, 15 film on bond.

3 Photographs: 3 prints of model.

Comment: This file includes sketches for the proposed Air Museum, a future extension to the Technical University.

8.12 Presentation Boards

23 Drawings: 1 site plan, 15 plans, 3 sections; 4 combination plans: 3 plan / section, 1 section / elevation.

Drawing Support: 23 ink and coloured film mounted on foamcore.

Comment: -One presentation board includes 4 prints of a model and 2 plans.
-Another presentation board includes 3 prints of a model, 1 plan, and 1 section.

8.2 Academic

8.21 Academic Facilities

21 Drawings: 19 plans, 1 section; 1 combination drawing: 1 section / elevation.

Drawing Support: 6 pencil on mylar, 15 sepias.

8.22 Lecture Hall, Planetarium and Academic Offices

5 Drawings: 2 plans, 1 section; 2 combination plans: 2 plan / section / elevation.

Drawing Support: 2 pencil on vellum, 3 pencil on mylar.

8.23 Auditorium

6 Drawings: 3 plans, 1 section, 1 elevation; 1 combination drawing: 1 section / elevation.

Drawing Support: 1 pencil on tracing paper, 1 vellum, 3 pencil on mylar, 1 multi-media.

8.24 Library

11 Drawings: 3 plans, 1 section, 2 details: ceiling alternate structure; 5 combination drawings: 1 plan / section, 1 section / elevation, 1 section / detail: reflected ceiling; 1 section / elevation / detail: sun shade elements; 1 plan / section / detail: beam reinforcement.

Drawing Support: 3 tracing paper, 7 pencil on mylar, 1 ink on mylar.

8.3 Residential

8.31 Commander's Building and Office of the Commander

4 Drawings: 3 plans, 1 section.

Drawing Support: 4 pencil on mylar.

8.32 Cadet Housing

21 Drawings: 12 plans, 1 section, 1 elevation, 1 diagramatic study: sun shade; 6 combination drawings: 2 plan / section, 1 section / elevation, 1 plan / section / elevation, 2 section / detail: sun shade structure.

Drawing Support: 1 pencil on vellum, 20 pencil on mylar.

Comment: The section shows part of the Air Museum.

8.33 Dining Hall and Common Hall

27 Drawings: 12 plans, 6 sections, 1 elevation, 3 details: stairs; 5 combination drawings: 1 plan / elevation, 1 section / elevation, 2 section / detail: stairs, floor framing, typical glazing; 1 section / elevation / detail: sun shade, glass block, rail.

Drawing Support: 9 ink on tracing paper, 2 ink on vellum, 12 pencil on mylar, 1 blackline, 3 sepias.

8.4 Athletic Centre and Parade Ground

3 Drawings: 1 plan; 2 combination drawings: 2 plan / section.

Drawing Support: 1 pencil on vellum, 2 pencil on mylar.

8.5 Mosques

8.51 Academic

16 Drawings: 3 plans, 10 elevations; 3 combination drawings: 2 plan / section / elevation, 1 section / elevation / plan / detail: bronze cover top of cupola.

Drawing Support: 10 pencil on mylar, 5 ink on mylar, 1 blackline.

8.52 Main or Community

21 Drawings: 4 site plans, 4 plans, 2 sections, 2 elevations, 1 detail: entrance from athlete field; 8 combination drawings: 2 plan / section, 1 plan / isometric, 2 plan / section / elevation, 1 section / elevation / detail: plan at post; 1 section / detail / isometric: bay in prayer hall; 1 plan / section / elevation / detail: personal ablution faucet.

Drawing Support: 10 pencil on mylar, 6 ink on mylar, 5 sepias.

Comment: This is one of two mosques planned for the Academy that should be distinguished from the Academy Mosque. It is located at the end of the parade ground distinct from the academic facilities.

8.53 Technical University

2 Presentation boards: With 3 plans, 1 section.

8.6 General Project

8.61 Working Drawings

59 Drawings: 27 plans, 6 sections, 1 plan study, 4 diagrams: aero-tech labs, condenser room, expansion joint study; 1 exterior perspective, 11 details: ceiling module, ceiling, planter and tree location, main shade structure study, door and window, cone beam, academic wing, linear grill; 9 combination drawings: 6 plan / section, 1 section / elevation, 1 plan / elevation, 1 plan / elevation / detail: cone beam.

Drawing Support: 5 ink on tracing paper, 1 pencil on vellum, 1 ink and pencil on vellum, 17 pencil on mylar, 25 ink on mylar, 2 ink and pencil on mylar, 1 pencil and film on mylar, 6 ink and dry transfer on mylar, 1 cronaflex.

8.62 Air Museum

1 Drawing: 1 plan.

Drawing Support: 1 pencil on mylar.

8.7 Optinegatives

8.71 Presentation Boards

40 Drawings: 1 site plan, 2 area plans, 29 plans, 3 sections; 5 combination drawings: 3 plan / section, 1 plan / elevation, 1 section / elevation.

Drawing Support: 40 optinegatives

8.72 General Building Plans

54 Drawings: 3 site plans, 40 plans, 2 sections, 3 details: patterns; 6 combination drawings: 4 plan / section, 1 plan / elevation, 1 plan / section / elevation.

Drawing Support: 54 optinegatives

8.8 Photographs

10 Photographs: 8 prints of model, 1 print of aerial view, 1 interior perspective.

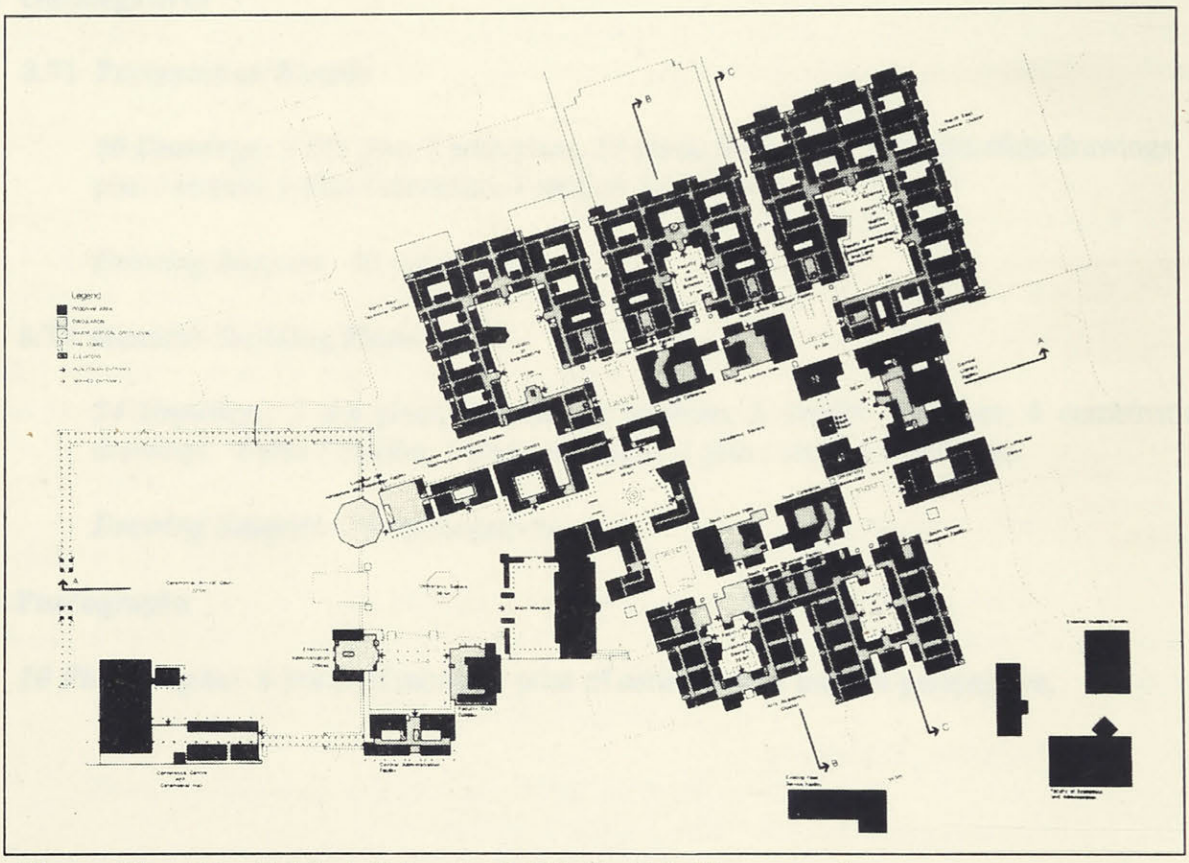

Figure 11: King Abdulaziz University, Jeddah, Saudi Arabia, master plan
Source: *The Architecture of Arthur Erickson*, p.166

9. King Abdulaziz University

Jeddah, Saudi Arabia
Doctor Naseef, President of King Abdulaziz University
Arthur Erickson with Webb Zerafa Menkès and Housden

9.0
[1980]

Educational
University

The King Abdulaziz University interspersed academic facilities with residential compounds in a layout respecting traditional settlement patterns. The men's campus is separate from the women's campus on a 260 hectare site. The site is undeveloped and is a continuation of the Jeddah Coastal Plain, 6 km east of Jeddah's downtown core. The University locale is separated from the city's core by an existing airport and an existing residential area to the east.

The university was designed to accommodate 17 000 students, 2 000 faculty, and 5 800 support staff. In addition to the academic facilities, the university has a mosque, a museum, an aquarium, an auditorium, and botanical gardens as cultural amenities to enrich the city. A central open space spine connects the east and the west sides of the entrance area through a linear system of landscaped and building-enclosed courtyards.

17 Drawings: 8 plans, 9 exterior perspectives.

Drawing Support: 4 pencil on vellum, 13 ink on bond.

381 Photographs: 368 slides (173 of drawings, 114 of model, 81 miscellaneous); 13 prints of model.

15 Reports: see **Series A. Project Reports**

Comment: The design and documentation were completed.

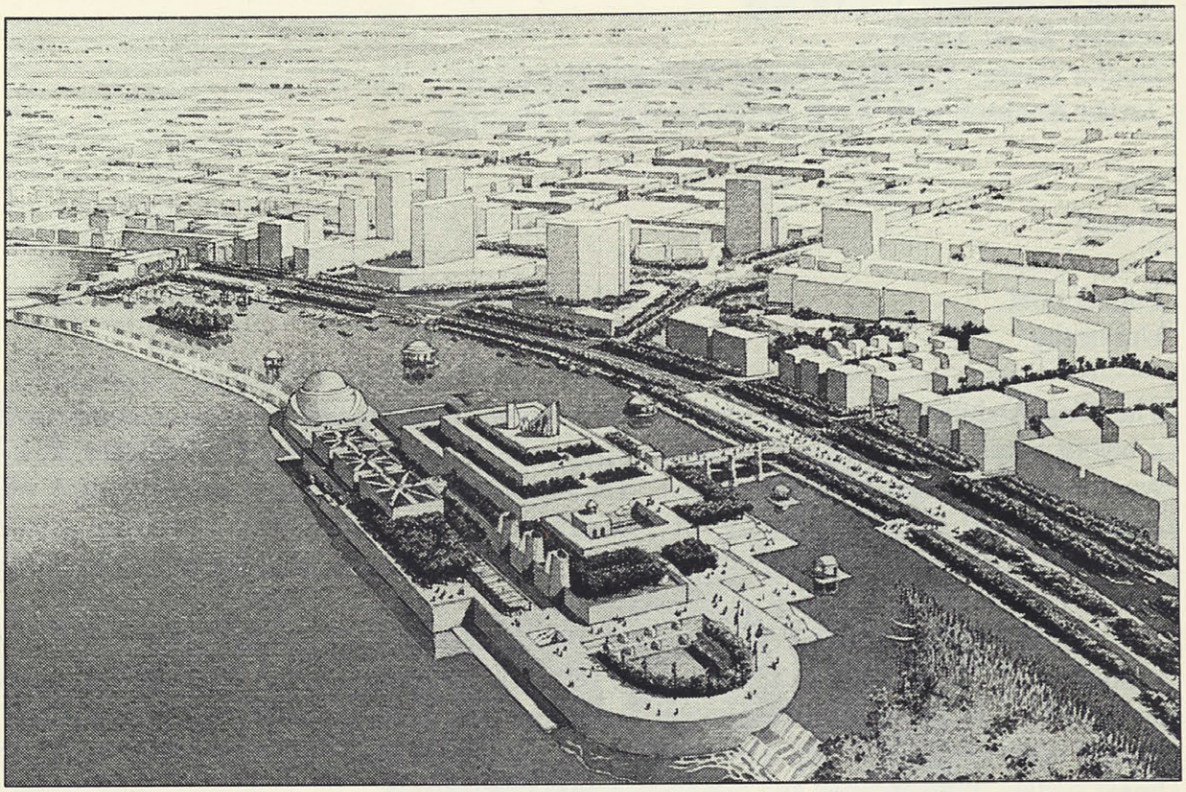

Figure 12: Abu Nuwas Conservation/Development Project, Baghdad, Iraq, aerial perspective
Watercolour: Michael McCann, [1981], 64 x 56 cm

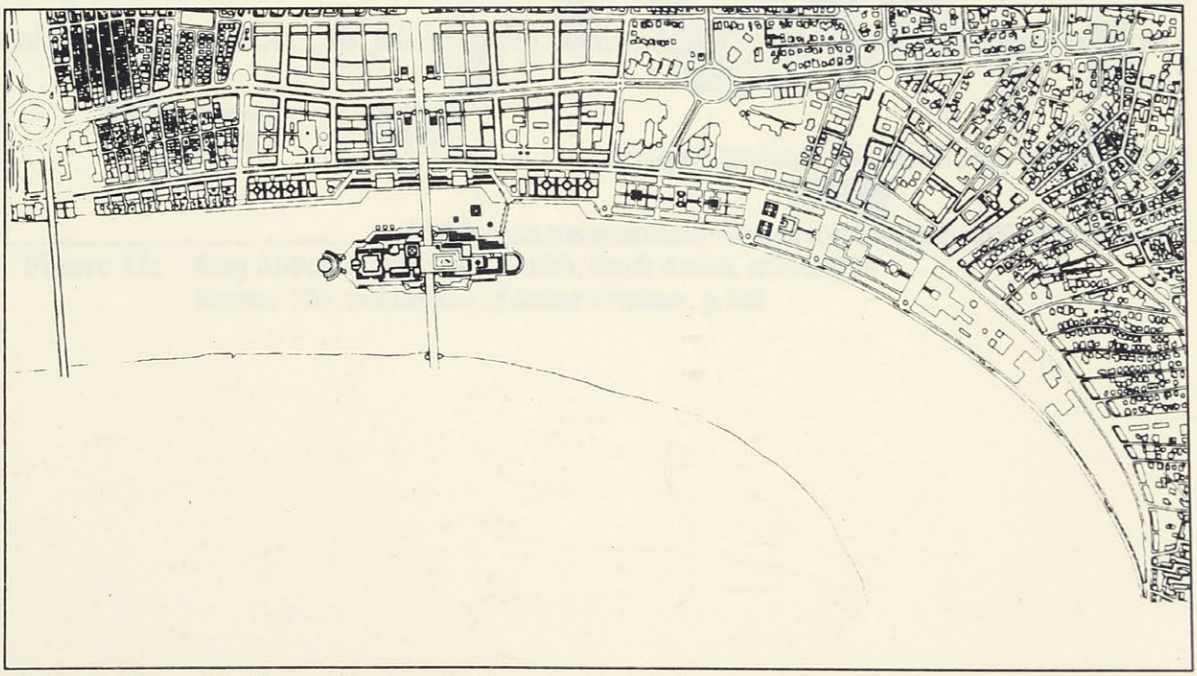

Figure 13: Abu Nuwas Conservation/Development Project, Baghdad, Iraq, site plan
Source: *The Architecture of Arthur Erickson*, p.163

10. Abu Nuwas Conservation / Development Project

Bagdad, Iraq
Government of Iraq
Arthur Erickson

10.0
1981

Cultural / Educational / Recreation
Museum, Library, Theatre / School / Garden

The Abu Nuwas Project is situated south of the town centre and across from the Tigris River from the presidential palace. The district is known as a recreational area. The urban master plan called for a 3 km section on the bank of the river to be extended into Baghdad's main concourse. The existing Abu Nuwas district was to be preserved and consolidated with the addition of squares, gates, and arcades. The final scheme positioned an island intersecting a new bridge proposed by the government. This man-made island would contain a history museum, a performing arts complex, a national library, an arts school, an aquarium, theme gardens, and terraced displays of scientific devices, such as water wheels, wind mills, observatories, and clocks.

17 Drawings: 4 site plans, 7 exterior perspectives, 6 sketches.

Drawing Support: 3 blacklines, 6 photocopies in 1 frame, 1 optinegative, 7 watercolour on board.

3 Photographs: 3 prints of model in 2 frames.

6 Reports: see **Series A. Project Reports**

Model: 1 island scheme model.

Comments: -The project was not executed; the design and documentation were not completed.
-The presentation board includes 2 prints of perspectives and 1 site plan.

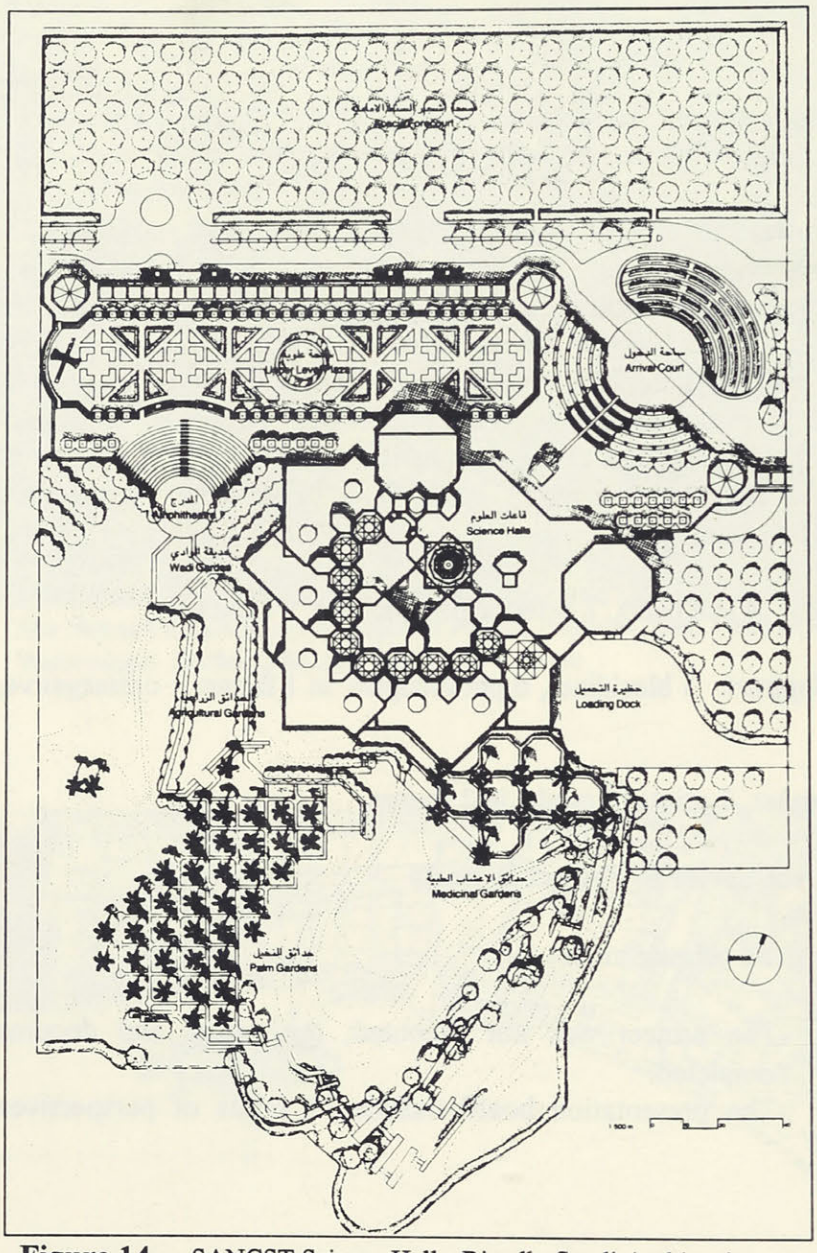

Figure 14: SANCST Science Halls, Riyadh, Saudi Arabia, site plan. Source: *Science Halls Design Report*, p.43

11. Saudi Arabian National Center for Science and Technology *(a.k.a. SANCST Science Halls)*

Riyadh, Saudi Arabia
Government of Saudi Arabia
Arthur Erickson with Dar al Riyadh

11.0
[1981]

Educational / Cultural
Laboratory / Theatre

The SANCST Science Halls were conceived as a demonstration centre showing the development of science within the Muslim world, and making science accessible to all. The 125 hectare site was 12 km north of the Riyadh centre core. The entry was to be through a large semi-circular plaza from which both the Headquarters Building and the Science Halls could be accessed.

The Headquarters Building possesses a strong central axis and the Science Halls are located near the far end of the site. The latter is set on an oblique angle giving it dual orientation. It also uses a strong system of Islamic geometric ordering, superimposition and the rotation of the basic square. The Science Halls have a traditional introverted character and the building mass sits on the Arabic landscape like a finite object, particularly in its use of natural materials. The exterior cladding is a warm colour of horizontally stratified Riyadh limestone with varying band depths. The important features of the Science Halls are the arrival plaza and its orientation, the souk street circulation, the laboratories, the demonstration theatres, the formal gardens, the traditional riverbed gardens, and the medicinal herb gardens.

1 Photograph: 1 print of model.

1 Report: see **Series A. Project Reports**

1 Model: 1 site model.

Comment: The design and documentation were completed; the project was not built.

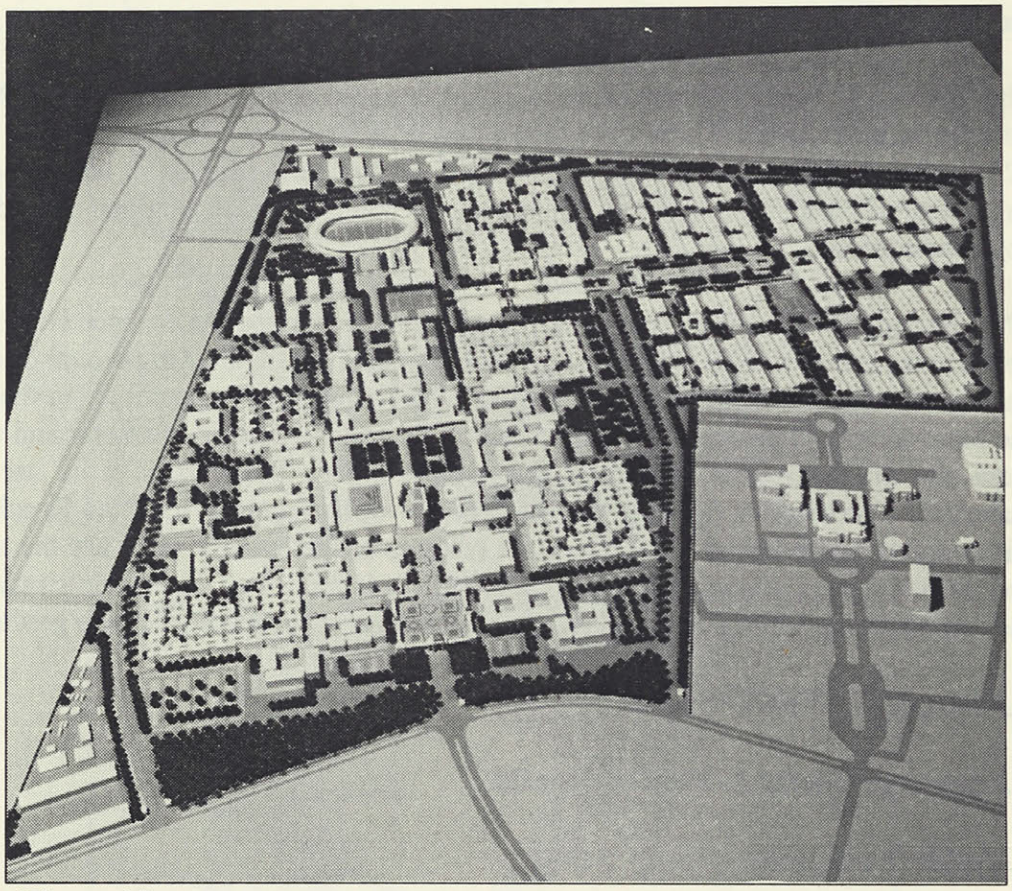

Figure 15: Islamic University of Madinah, Madinah, Saudi Arabia, site model
Photograph: Lenscape

12. Islamic University of Madinah

Madinah, Saudi Arabia
Kingdom of Saudi Arabia
Arthur Erickson with Frank E. Basil and Dar al Riyadh

12.0
1983-84-86

Educational
University

The Islamic University of Madinah is distinguished both by its religious location and by the fact that it represents a centre for the collection, preservation, and dissemination of Islamic heritage. It is situated at the Al-Madinah Al-Munawarah, an oasis town, surrounded by the desert and the rocky mountains. The valleys are the source of its water supply. The 120 hectare site also incorporates existing buildings.

The university campus is characterized by the integration of teaching and living spaces organized around a hierarchy of courts. The Mosque and Faculties occupy the centre of the campus. Low buildings, not exceeding four storeys, maintain a human scale. The main gate faces the City of Madinah and the axes of the buildings are aligned to acknowledge the religiously significant Qibla in Makkah. The prominent arrival court is landscaped with water fountains and gardens as a forecourt to the main Mosque. The residential buildings are clustered, as are the Faculty buildings, housing about 2 000 students in nine-person dwelling units. Covered pedestrian walkways link the facilities beyond the campus core, such as the sports facilities, faculty housing, and commercial districts. The architectural style is based on Islamic forms: simple massing, grouping buildings around courtyards, and orientation of individual components within buildings towards courtyards, which are a source of natural light, air, and visual relief. Courtyards, arcades around courtyards, and gateways to individual buildings are the repetitive elements found throughout the campus.

604 Drawings

33 Presentation Boards

150 Photographs

24 Reports: see **Series A. Project Reports**

1 Model: 1 entrance gate.

Comment: The project was not executed; the design and documentation were not completed.

Project Breakdown

12.1 Existing Buildings (Pre-Erickson)
12.2 General Project
- 12.21 Conceptual and Presentation Drawings
- 12.22 Topographic Plans
- 12.23 Key Plans
- 12.24 Master Plan and Others
- 12.25 Publication Proofs
- 12.26 Presentation Boards

12.3 Academic
- 12.31 Proposed Buildings (Early Version)
- 12.32 Support Core Facilities
- 12.33 Post-Graduate Facilities

12.4 Residential
- 12.41 Pre-University Student Dorms and Guest Houses
- 12.42 Northwest Dormitory Complex
- 12.43 Married Community (Housing, Schools, Commercial Centre)
- 12.44 Non-Specific Preliminary Drawings

12.5 Athletics
12.6 Operations and Maintenance
- 12.61 Maintenance
- 12.62 Greenhouse and Lathhouse
- 12.63 Printing House
- 12.64 Automotive
- 12.65 Water System
- 12.66 Sewage System

12.7 Security and Circulation
- 12.71 Service and Vehicular Routes
- 12.72 Fire Station

12.8 Unidentified Drawings
12.9 Optinegatives
12.10 Photographs

12.1 Existing Buildings (Pre-Erickson)

14 Drawings: 2 site plans; 12 combination drawings: 6 plan / section, 6 site plan / plan / section.

Drawing Support: 5 ink on mylar, 3 ink and dry transfer on mylar, 1 cronaflex, 5 blacklines.

12.2 General Project

12.21 Conceptual and Presentation Drawings

56 Drawings: 7 site plans, 17 plans, 1 section, 1 elevation, 16 exterior perspectives, 8 diagrams, 3 details: floor system, classroom stairs, window jamb; 3 combination drawings: 1 plan / elevation, 2 plan / diagram.

Drawing Support: 13 pencil on vellum, 1 ink on vellum, 1 ink and dry transfer on vellum, 6 pencil on mylar, 23 ink on mylar, 4 ink and dry transfer on mylar, 6 cronaflex, 2 watercolour on board.

12.22 Topographic Plans

33 Drawings: 33 topographic plans.

Drawing Support: 1 ink on tracing paper, 14 ink on vellum, 17 ink on mylar, 1 sepia.

12.23 Key Plans

16 Drawings: 16 key plans.

Drawing Support: 16 ink on vellum.

12.24 Master Plan and Others

37 Drawings: 35 site plans, 2 plans.

Drawing Support: 1 pencil on vellum, 1 pencil and film on vellum, 15 ink on mylar, 9 ink and dry transfer on mylar, 11 blacklines.

1 Photograph: 1 print of model.

1 Model: 1 detail model of entrance gate.

12.25 Publication Proofs

22 Drawings: 7 site plans, 8 topographic plans, 5 plans, 2 exterior perspectives.

Drawing Support: 19 ink on mylar, 3 cronaflex.

1 Photograph: 1 negative of model.

Comment: The 2 exterior perspectives are proofs from *Architecture of Arthur Erickson*, Douglas & McIntyre, 1988.

12.26 Presentation Boards

33 Drawings: 13 plans, 3 exterior perspectives, 17 details: ventilation, thermal comfort, HVAC, wall systems, rock evaluation, concrete data, precooling effects, ventilation techniques, wind patterns, environmental classification, climatic data, structural alternatives, space hierarchy, expansion, circulation, shading, rock and concrete information.

Comment: The 33 presentation boards include one that has four mounted B/W photographs.

12.3 Academic

12.31 Proposed Buildings (Early Version)

21 Drawings: 13 plans, 3 details: vertical circulation and faculty organization; 5 combination drawings: 5 site / plan.

Drawing Support: 10 ink on mylar, 6 cronaflex, 5 multi-media.

12.32 Support Core Facilities

24 Drawings: 1 topographic plan, 14 plans, 1 exterior perspective, 2 details: administration library, stairs, library and dining reflected ceiling; 6 combination drawings: 5 plan / section / perspective, 1 plan / perspective / diagram.

Drawing Support: 3 pencil on vellum, 3 ink on vellum, 5 ink and pencil on vellum, 2 pencil on mylar, 3 ink on mylar, 1 cronaflex, 7 multi-media.

12.33 Post-Graduate Facilities

67 Drawings: 2 site plans, 33 plans, 12 sections, 6 elevations, 9 details: administration area, windows and interior, partitions, window frame, exterior pavement, ceiling; 5 combination drawings: 5 section / elevation.

Drawing Support: 2 pencil on tracing paper, 41 pencil on vellum, 2 pencil on mylar, 9 ink and dry transfer on mylar, 1 cronaflex, 12 sepias.

Comment: The Support Core includes a main mosque, a central library, a lecture and conference hall, general administration, and independent and scientific centres.

12.4 Residential

12.41 Pre-University Student Dorms and Guest Houses

1 Drawings: 1 plan / section.

Drawing Support: 1 ink on mylar.

Comment: The drawing seems to be a recycling of existing buildings.

12.42 Northwest Dormitory Complex

39 Drawings: 1 site plan, 10 plans, 3 sections; 25 combination drawings: 2 site plan / plan, 15 plan / section, 1 plan / perspective, 3 section / elevation, 2 plan / section / elevation, 2 plan / section / perspective.

Drawing Support: 1 pencil on tracing paper, 14 pencil on vellum, 21 ink on mylar, 3 multi-media.

12.43 Married Community (Housing, Schools, Commercial Centre)

9 Drawings: 1 site plan, 4 plans; 4 combination drawings: 2 plan / section ,1 plan / perspective, 1 plan / section / perspective.

Drawing Support: 8 ink on vellum, 1 ink on mylar.

12.44 Non-Specific Preliminary Drawings

9 Drawings: 9 plans.

Drawing Support: 9 pencil on vellum.

12.5 Athletics

4 Drawings: 1 exterior perspective; 3 combination drawings: 1 site plan / plan, 1 plan / perspective, 1 plan / section.

Drawing Support: 2 ink on vellum, 2 ink on mylar.

Comment: The drawings treat the stadium.

12.6 Operations and Maintenance

12.61 Maintenance

23 Drawings: 5 site plans, 7 plans, 3 elevations; 8 combination drawings: 1 site plan / plan, 1 site plan / elevation, 4 section / elevation, 2 plan / section / elevation.

Drawing Support: 10 pencil on vellum, 10 ink on vellum, 3 ink on mylar.

12.62 Greenhouse and Lathhouse

11 Drawings: 4 plans; 7 combination drawings: 4 section / elevation, 2 plan / section / elevation, 1 site plan / plan / section / elevation.

Drawing Support: 2 pencil on vellum, 9 ink on mylar.

12.63 Printing House

19 Drawings: 2 site plans, 11 plans, 1 elevation; 5 combination drawings: 1 site plan / plan, 4 section / elevation.

Drawing Support: 1 pencil on tracing paper, 6 pencil on vellum, 6 ink on vellum, 6 ink on mylar.

12.64 Automotive

20 Drawings: 1 site plan, 6 plans, 1 elevation; 12 combination drawings: 2 plan / elevation, 3 section / elevation, 4 plan / section / elevation, 3 site plan / plan / section / elevation.

Drawing Support: 12 pencil on vellum, 3 ink on vellum, 4 ink on mylar, 1 blackline.

12.65 Water System

7 Drawings: 7 combination drawings: 1 site plan / plan, 1 plan / elevation, 1 plan / section / elevation, 4 site plan / plan / section / elevation.

Drawing Support: 3 pencil on vellum, 2 ink on vellum, 1 ink on mylar, 1 blackline.

Comment: The drawings treat the water tower, the underground reservoir and the pumping station.

12.66 Sewage System

4 Drawings: 1 plan, 1 elevation; 2 combination drawings: 1 plan / section / elevation, 1 site plan / plan / section / elevation.

Drawing Support: 3 pencil on vellum, 1 ink on vellum.

12.7 Security and Circulation

12.71 Service and Vehicular Routes

6 Drawings: 2 site plans; 4 combination drawings: 1 plan / elevation, 1 plan / section / elevation, 2 site plan / plan / section / elevation.

Drawing Support: 2 pencil on vellum, 1 ink on vellum, 3 ink on mylar.

12.72 Fire Station

5 Drawings: 1 circulation diagram; 4 combination drawings: 2 plan / section / elevation, 2 site plan / plan / section / elevation.

Drawing Support: 2 pencil on vellum, 3 ink on mylar.

12.8 Unidentified Drawings

8 Drawings: 4 plans, 1 section, 1 elevation; 2 combination drawings: 1 plan / section, 1 plan / elevation.

Drawing Support: 1 pencil on tracing paper, 1 ink on tracing paper, 5 pencil on vellum, 1 ink and dry transfer on mylar.

12.9 Optinegatives

149 Drawings: 18 site plans, 2 key plans, 19 topographic plans, 50 plans, 1 section, 1 elevation, 15 exterior perspectives, 4 diagrams: academic facilities, public and married community accessibility, academic accessibility, typical faculty groupings, 27 technical diagrams; 12 combination drawings: 5 plan / section, 3 section / elevation, 1 plan / section / elevation, 2 site plan / plan / section / elevation, 1 site plan / key plan / plan / section / elevation.

12.10 Photographs

126 Prints: 74 of model, 1 of site, 9 site plans, 23 of the king's visit, 5 perspectives, 7 finished details, 7 of university logo.

22 Negatives: 22 of university logo.

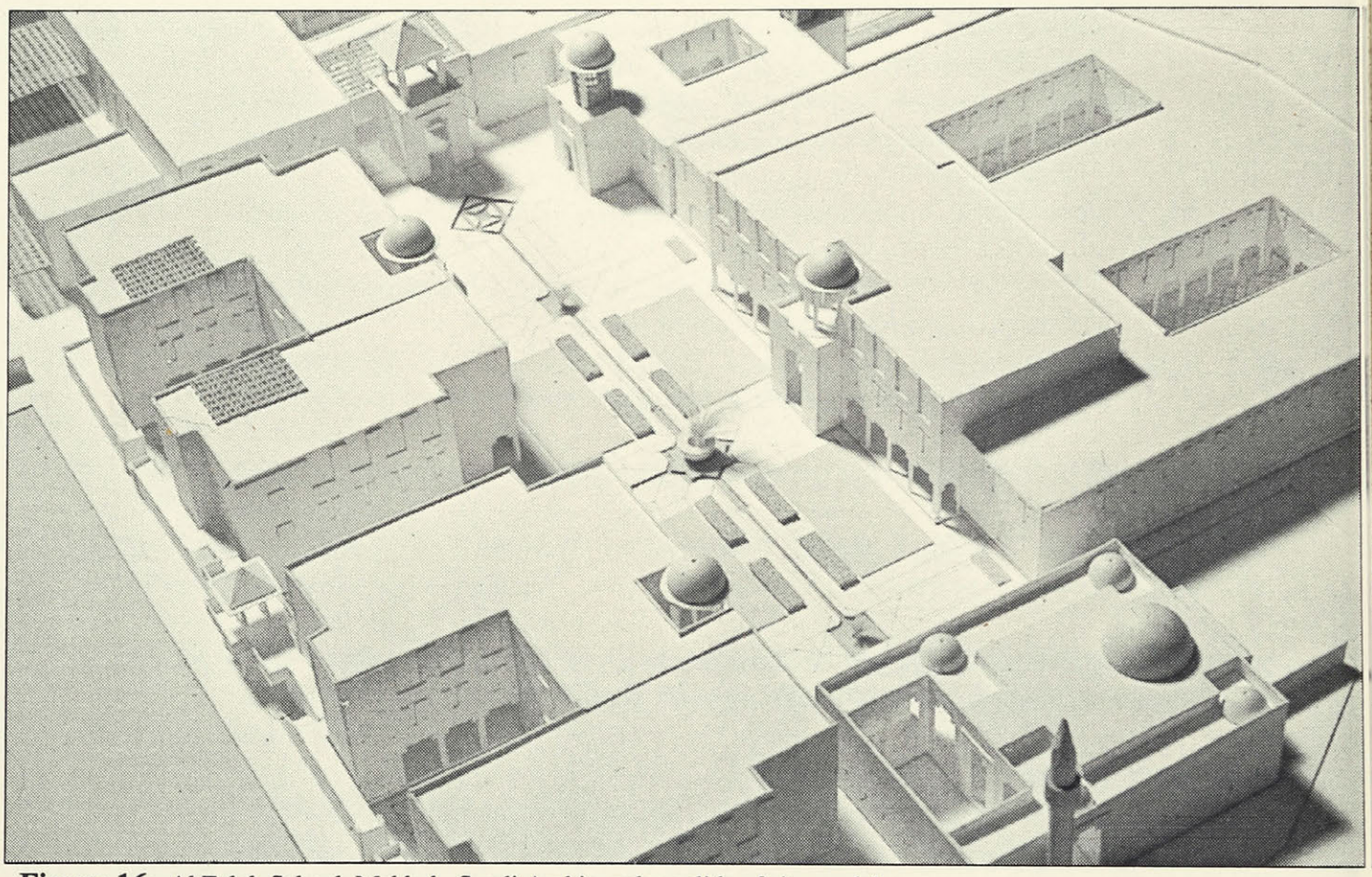

Figure 16: Al Falah School, Makkah, Saudi Arabia, colour slide of site model

13. Al Falah School

Makkah, Saudi Arabia
Al Falah Trust
Arthur Erickson

13.0
1983

Educational
School

The Al Falah Trust, in Makkah, commissioned a limited design competition for a boys' private school to accommodate 1 000 male students. It was the client's intention that the Makkah School would provide a model for the planning and design of two or three schools in different cities in Saudi Arabia.

There were four main design objectives for the school: to support and enhance the progressive educational approach of the Al Falah Trust; to establish a clear physical identity for the school that reflects both its noble traditions and high academic ideals; to provide modern teaching facilities that include the latest technology, laboratories, and computer and audio visual aids; and to incorporate the traditional Islamic spatial concepts and motifs with particular respect and sympathy for the Mogul Islamic forms, while reflecting the spirit of the traditional architecture of the Hejaz in general and of Makkah in particular.

The site was planned with an introverted form, with buildings extending right up to the limited site boundaries. Within the relatively opaque exterior walls, a series of courtyards were created, around which were located the main functional components and building masses. A colonnade was cut into the ground floor of most buildings to provide shade and soften the interior-exterior transition. Small domes or cupolas were used to give emphasis to a number of major elements of the complex including the entrances to each of the main buildings.

The three main academic components - an elementary, secondary, and high school - were complemented by a 1 000-seat auditorium with backstage areas, a gymnasium and swimming pool complex, a central administration unit, a mosque, ancillary play fields, and parking. In addition to the school (19 500 m^2), the project also included substantial commercial and residential development (10 400 m^2) located along the major road that formed the site boundary on the north. This development both protected the school from extraneous traffic noise and provided it with a revenue source.

10 Photographs: 10 slides of model.

Comment: Winning entry, unbuilt.

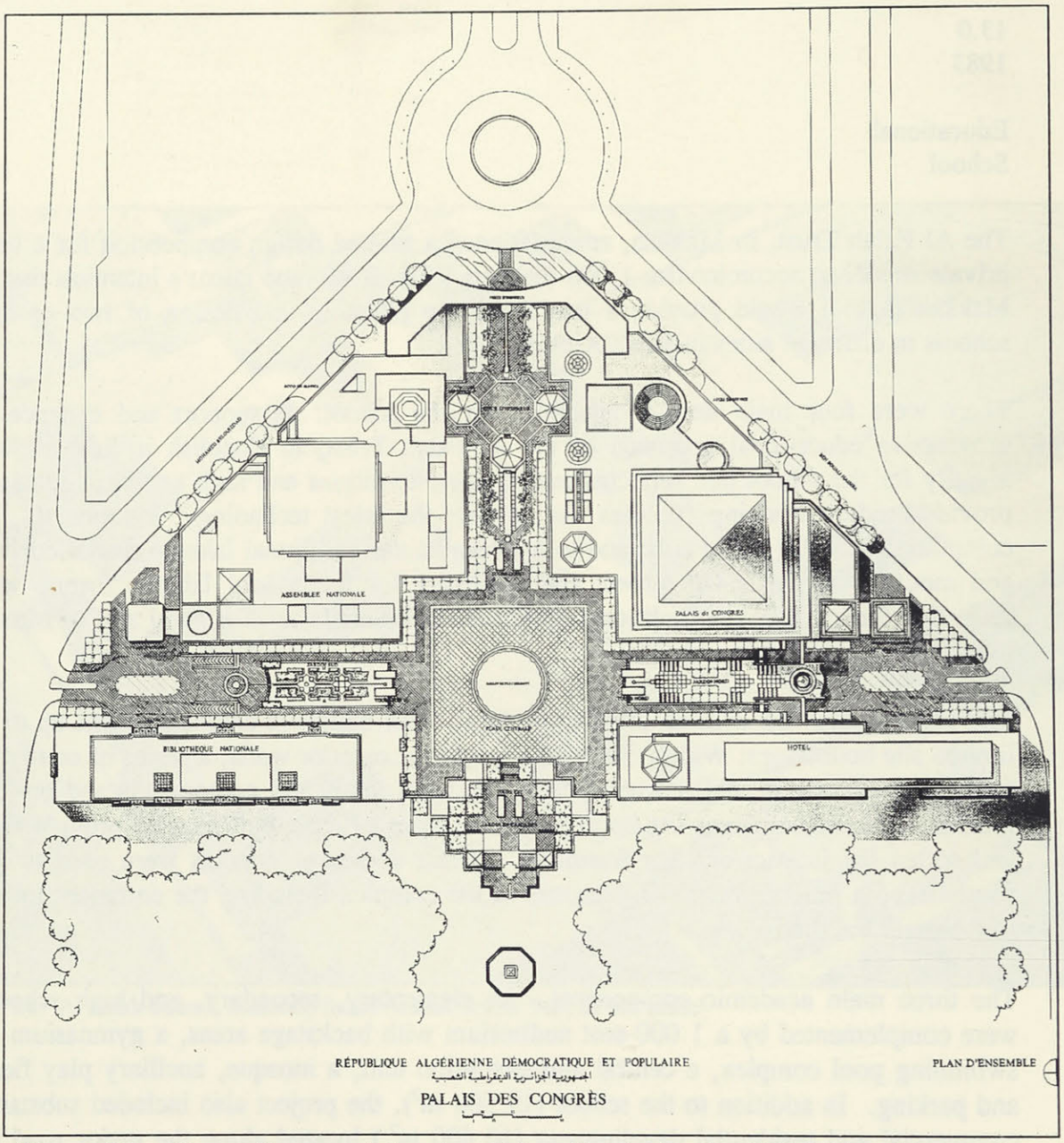

Figure 17: Hamma Government Complex, Algiers, Algeria, site plan, [1984], ink and dry transfer on mylar, 60 x 60 cm

14. Hamma Government Complex (*a.k.a. Assemblée Populaire Nationale, Palais des Congrès, Bibliothèque Nationale)*

Algiers, Algeria
Government of Algeria
Arthur Erickson with ARCOP

14.0
[1984]

Governmental and Public
Congressional Hall

The Hamma Government Complex was a colonial vision for Algiers following the spirit of Haussmann's Paris. The project included new buildings for the Assemblée Populaire, the Palais des Congrès, an imposing square, the National Library, and a hotel. The Hamma site sits in a privileged location due to its accessibility to transportation arteries, railroads, and future subways. The monumental group of government buildings terminate the capital's axis on a 10 hectare site. It is entered through a 12 storey triumphal arch building housing the Assemblée and the Congrès. Leading into the main square, the hotel and the library are connected to a botanical garden beyond.

17 Drawings: 1 site plan, 6 plans, 2 sections, 3 elevations, 3 exterior perspectives, 1 aerial view of site; 1 combination drawing: 1 plan / section.

Drawing Support: 1 pencil on tracing paper, 2 ink on mylar, 12 ink and dry transfer on mylar, 2 watercolour on board.

19 Photographs: 2 prints of model, 17 slides of model.

1 Report: see **Series A. Project Reports**

Comment: Winning competition submission.

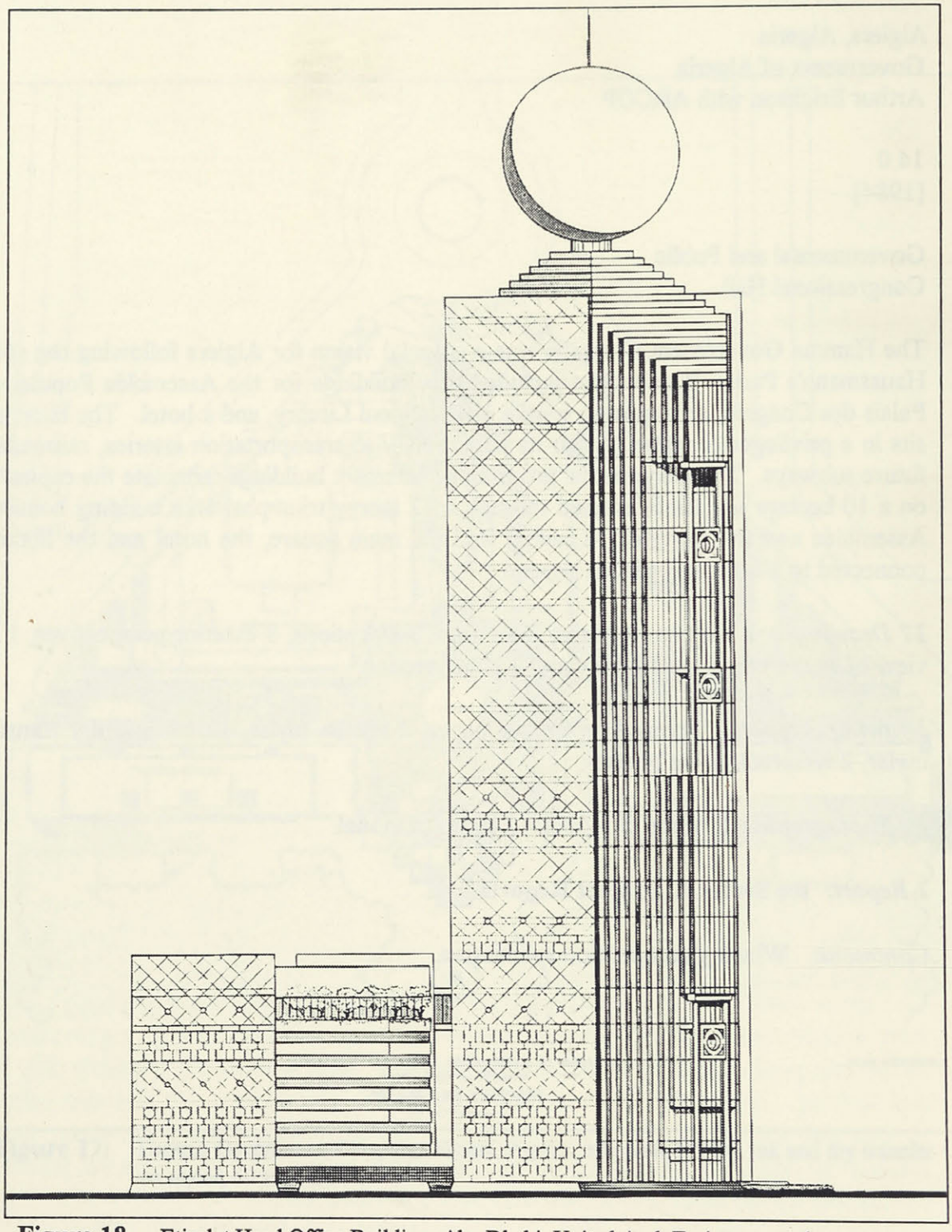

Figure 18: Etisalat Head Office Building, Abu Dhabi, United Arab Emirates, southwest elevation, 1986, ink and dry transfer on mylar, 42 x 59.5 cm

15. Etisalat Head Office Building *(a.k.a. Etisalat Headquarters)*

Abu Dhabi, United Arab Emirates
Emirates Telecommunication Corporation
Arthur Erickson

15.0
1985-86

Commercial
Office / Bank Building

The Etisalat Head Office Building in Abu Dhabi serves as the headquarters of the Emirates Telecommunications Corporation and provides a symbol for the corporation in Abu Dhabi and throughout the United Arab Emirates. The project was the winner of a Limited Design Competition conducted in 1985. It is composed of transmission facilities, branch office and head office functions, and public activities, all located on a prominent corner site in Abu Dhabi.

The plan of the project responds to the corner site by directly addressing the traffic circle. By selecting a tower plan form, it also provides the office functions with good views of the adjacent gardens, the city, and sea to the north. A unique curtain wall system provides solar protection by a facetted arrangement of alternating opaque and vision panels, which give the facade its geometric pattern.

At the project's summit is the radome, which houses the telecommunications/microwave functions. It is a unique solution to the problem of visually controlling the multitude of dishes and aerials required of Etisalat, recalling the traditional forms of Islamic design in a refreshing manner. This feature of the project has now become the identifying "image" of the Corporation in the Emirates. It was nominated for the Aga Khan Award in 1995.

15 Drawings: 10 plans, 1 section, 3 elevations; 1 combination drawing: 1 plan / section / detail.

Drawing Support: 5 ink on mylar, 10 optinegatives.

105 Photographs: 40 prints: 24 of model, 16 miscellaneous; 65 negatives: 30 of model, 33 site.

12 Reports: see **Series A. Project Reports**

1 Model: 1 model of the building.

Comment: Winning competition submission; the project was built.

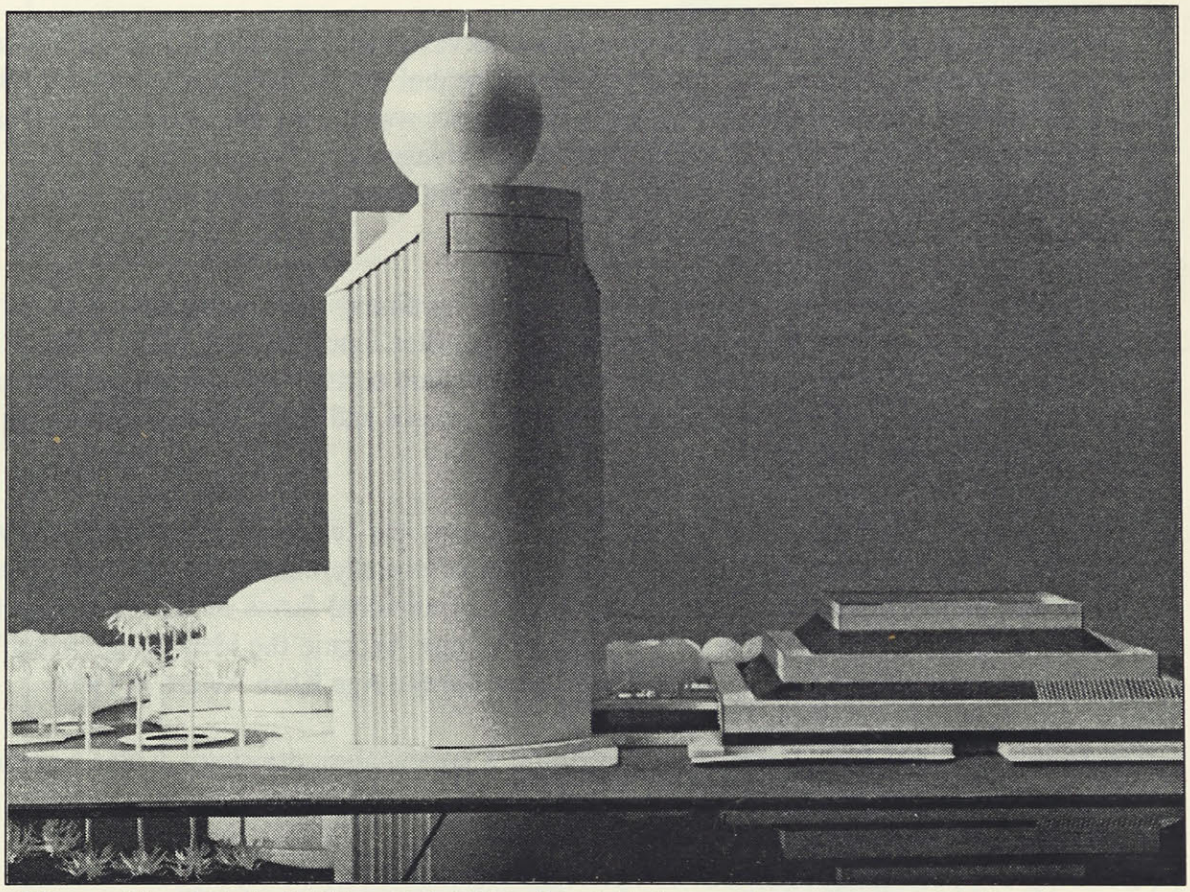

Figure 19: Etisalat Building, Dubai, United Arab Emirates, colour print of model, 15 x 10 cm

16. Etisalat Building

Dubai, United Arab Emirates
Emirates Telecommunication Corporation
Arthur Erickson

16.0
1986

Commercial
Office Building

Building on the success of the Abu Dhabi project, the client, the Emirates Telecommunications Corporation, requested a design for its Dubai site. It would be a variation on the themes developed for Abu Dhabi. The functions were to be virtually the same but on a substantially larger site than that of Abu Dhabi.

The site provided in Dubai was near the Dubai Creek opposite the Sheraton Hotel in a zone scheduled for future development of major buildings. As the first in this zone, Etisalat sought to address a future visual corridor to the creek and to the other major cultural buildings.

The scheme developed into a 16 storey office tower with a facetted curtain wall similar to that of the Abu Dhabi plan but with curved core walls on the east and west faces. The principal materials included granite, green tinted glass and painted aluminum. The project also utilized a radome and the combination of the curvatures of the rotunda. The walls of the tower and the radome, together with the stepped forms of the parking building, have created a most interesting play of forms, finding great favour with both the users and the Dubai citizens alike.

190 Drawings: 4 site plans, 51 plans, 20 sections, 38 elevations, 36 exterior perspectives, 11 interior perspectives, 5 diagramatic sketches, 1 aerial view, 22 details: floor patterns, general patterns, elevations, dome geometry; 2 combination drawings: 1 plan / section, 1 plan / elevation.

Drawing Support: 30 pencil on tracing paper, 67 ink on tracing paper, 7 pencil on vellum, 5 pencil and dry-transfer on vellum, 4 vellum prints, 30 ink on mylar, 6 ink and dry transfer on mylar, 3 cronaflex, 7 multi-media, 15 photocopies, 14 optinegatives, 2 watercolour on board.

78 Photographs: 61 prints of model, 17 miscellaneous.

12 Reports: see **Series A. Project Reports**

Comment: The design and documentation were completed; the project was not built.

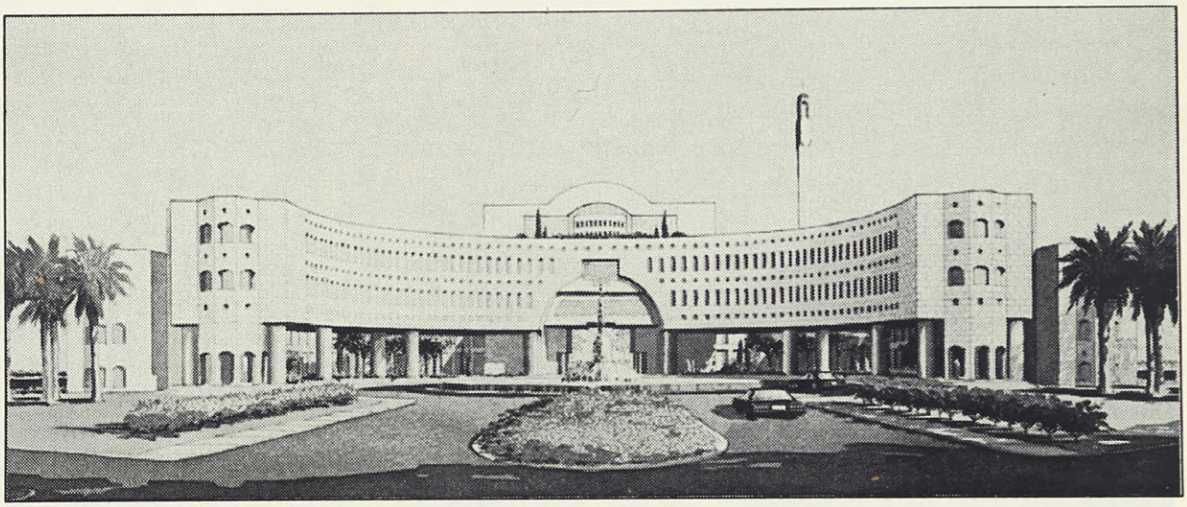

Figure 20: Al Ain University Competition, Al Ain, United Arab Emirates, exterior perspective
Watercolour: Michael McCann, [1987], 81 x 44 cm

17. Al Ain University Competition *(a.k.a. United Arab Emirates University, University Town Project)*

Al Ain, United Arab Emirates
Sheik Aid bin Naraya, Minister of Education
Arthur Erickson

17.0
[1987]

Educational
University

The competition design prepared for this proposed University, in the oasis city of Al Ain in the United Arab Emirates, sought to provide a modern interpretation of the historical principles of Islamic design. The project was conceived as an axial plan with crossing axes at the entries to the various faculties, achieving their own specific identity. Particularly important was the need to weave the existing buildings of the University into the plan.

An architectural vocabulary was developed as a reinterpretation of "desert" architecture, whereby walls were conceived massively in nature with small punched openings to admit light. Such walls protected the inner spaces from the harsh surrounding environment and these spaces were to be enriched in a variety of ways.

Spaces were conceived in a hierarchical manner by means of size and finish material. Courtyards, some internalized and climate controlled, became the focus of the architecture, and were protected from the environment by high walls and overhead trellises. Each courtyard was provided with a decorative water feature and appropriate landscaping. In keeping with most Islamic buildings, particular emphasis was placed on the internal nature of space, doorways, passages, and gates to each space.

The major entrance to the project is approached directly by the main axis where an enveloping semicircular administration building accepts visitors and dignitaries. The axial plan is broken only by the various "prayer" spaces, or Mosques, which turn in the direction of Mecca. Particularly important to the projet were the series of gates at the axial entry points, giving the project its outward architectural richness.

87 Drawings

20 Photographs

Comment: Competition submission, unbuilt.

Project Breakdown

17.1 Master Plan and Conceptual Drawings
17.2 Entrance Area and Surrounding Structures
17.3 Faculty of Medicine and Health Science
17.4 Central Administration Building
17.5 Non-Laboratory Facilities
17.6 Conference Centre and Auditorium
17.7 Zoning and Circulation

17.1 Master Plan & Conceptual Drawings

11 Drawings: 6 site plans, 2 key plans, 3 details: cover page.

Drawing Support: 5 multi-media, 6 optinegatives.

20 Photographs: 20 slides of model.

Comment: The site plan is spread along three sheets mounted separately for the purpose of reproduction.

17.2 Entrance Area and Surrounding Structures

33 Drawings: 2 site plans, 12 plans, 11 sections, 3 exterior perspectives, 1 interior perspective, 2 details: patterns; 2 combination drawings: 2 plan / section, 4 watercolour on board.

Drawing Support: 3 ink on mylar, 4 ink and dry-transfer on mylar, 1 cronaflex, 6 multi-media, 15 optinegatives, 4 watercolour on board.

Comment: The structures treated in these drawings include the conference centre and auditorium, great mosque, central history museum, central administration building, and outdoor auditorium.

17.3 Faculty of Medicine and Health Science

21 Drawings: 2 site plans, 8 plans, 2 elevations; 9 combination drawings: 2 plan / section, 2 section / elevation, 5 plan / section / elevation.

Drawing Support: 9 multi-media, 12 optinegatives.

Comment: The site plans are of the faculty of medicine and health science only.

17.4 Central Administration Building

6 Drawings: 3 plans, 2 sections; 1 combination drawing: 1 plan / elevation.

Drawing Support: 1 multi-media, 3 photostats, 2 optinegatives.

Comment: The Central Administration building includes suites for the Supreme Chancellor, the President and the Secretary General.

17.5 Non-Laboratory Facilities

2 Drawings: 2 plans.

Drawing Support: 1 multi-media, 1 optinegative.

17.6 Conference Centre and Auditorium

4 Drawings: 4 sections.

Drawing Support: 1 ink on mylar, 1 photostat, 2 optinegatives.

17.7 Zoning and Circulation

10 Drawings: 2 key plans, 4 plans, 4 diagrammatic sketches: zoning and access routes, organization, auditorium, mosque.

Drawing Support: 5 multi-media, 5 optinegatives.

THE INVENTORY
PART II: AUXILIARY MATERIAL

Series A: Project Reports
Series B: Vertical Files and A/V

Series A.
Project Reports

No.	Project Title	Description	Date
1.	**1.0 The Sawaber Project:** Development Study Parts A-C; National Housing Authority, Kuwait; Arthur Erickson Architects, Canada	Loose sheets in three binders. **Part A:** Development Program, Site Analysis and other background information. (202 pp.) **Part B:** Development Concept. (215 pp.) **Part C:** Schematic Design. B/W illustrations. (110 pp.)	 07/76 10/76 05/77
	1.0 The Sawaber Project: Development Study Final Report; National Housing Authority, Kuwait; Arthur Erickson Architects, Canada	Hard bound book. Full documentation of project with reproductions of site plans, plans, axonometric views, perspectives, schematics and photographs of the model. Colour and B/W illustrations. (299 pp.)	n.d.
	1.0 The Sawaber Project: Development Study Executive Summary; National Housing Authority, Kuwait; Arthur Erickson Architects, Canada	Perfect bound booklet. Documentation of project analysis and design with reproductions of sketches, plans, perspective renderings in watercolour and photographs of the model. Bilingual (Arabic/English). Colour and B/W illustrations. (52 pp.)	09/77
	1.0 The Sawaber Project: Development Study; National Housing Authority, Kuwait; Arthur Erickson Architects, Canada	Loose sheets in binder. Program and Site Development Summary. B/W diagrams.	10/76
	1.0 The Sawaber Project: Development Study; National Housing Authority, Kuwait; Arthur Erickson Architects, Canada	Pressure bound pages. Recommended development concept. B/W drawings of site plans and sections.	02/77
	1.0 Kuwait Foundation for the Advancement of Sciences: Proposal for Professional Services, Headquarters Building; Arthur Erickson Associates Ltd.	Spiral bound book. Consultant Cost Proposal. (12 pp.)	11/79
	1.0 Kuwait Foundation for the Advancement of Sciences: Proposal for Professional Services, Headquarters Building; Arthur Erickson Associates Ltd.	Spiral bound book. Work program, organization and management.	11/79
2.	**2.0 Ministry of Foreign Affairs: Temporary Headquarters:** Interim Report Program and Master Plan, Jeddah; Arthur Erickson & Idea Center, A Joint Venture,	Spiral bound book. Design objectives, site analysis, site plans, interim building, main building. B/W drawings.	02/78

3.	**5.0 Arab Monetary Fund:** Arab Monetary Fund Building, Abu Dhabi, United Arab Emirates; Cansult Limited in association with Arthur Erickson Architects	Spiral bound booklet. Introduction to competition entry with history of Cansult Ltd. and Arthur Erickson Architects, list of previous projects by both firms, and reproductions of photographs of major Erickson commissions. Colour laser photocopy. Illustrations. (31 pp.)	n.d.
4.	**6.0 Air Defense Headquarters:** Ministry of Defense and Aviation, Kingdom of Saudi Arabia (2 copies)	Perfect bound booklet. General project description with outline of objectives and summary of principle features. Sketches, schematic drawings, site plan, plans, sections, perspective renderings in line and in watercolour, and photographs of the model. Bilingual (Arabic/English). Colour and B/W illustrations. (51 pp.)	n.d.
	6.0 Air Defense Headquarters: Ministry of Defense and Aviation, Kingdom of Saudi Arabia	Spiral bound book. Site developments, building concepts and landscape. Site plans, plans and perspectives. (176 pp.)	n.d.
	6.0 Air Defense Headquarters: Ministry of Defense and Aviation, Kingdom of Saudi Arabia	Nine loose cronaflex of colour perspectives and plans. Photocopies of 2 perspectives.	n.d.
5.	**7.0 Municipality of Kuwait Fintas Centre:** Final Report, Vols. 1-5 and 11 (5 copies of the Summary)	Perfect bound books in a slipcase. Summary is Bilingual (Arabic/English). B/W illustrations. **Vol. 1** Planning and Parcellation (227 pp.) **Vol. 2** Shopping Complex - Architectural (109 pp.) **Vol. 3** Shopping Complex - Technical (214 pp.) **Vol. 4** Shopping Complex - Specification (142 pp.) **Vol. 5** Local Offices and Employee Housing (64 pp.) **Vol. 11** Implementation (98 pp.) **Summary** Fintas Centre-Phase One (46 pp.)	 08/80 08/80 08/80 08/80 08/80 08/80 n.d.
	7.0 Municipality of Kuwait, Fintas Centre: Infrastructure Final Report, Vols. 8, 9, 10	Perfect bound books. B/W drawings of circulation plans. **Vol. 8** Roads, bridges, utility reserves, roadside, landscaping, noise. (117 pp.) **Vol. 9** Surface water, drainage, sewage. (81 pp.) **Vol. 10** Infrastructure: Water supply, irrigation, seawater, electricity, telephones. (73 pp.)	 n.d. n.d. n.d.

	7.0 Kuwait Municipality, Fintas Centre: Reports: 1.0, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.0; Arthur Erickson Associates	Loose pages in 8 binders. **1.0** Master Plan Update **2.1** Schematic Design (109 pp.) **2.2** Detailed Analysis **3.1** Centre Parcellation (208 pp.) **3.2** Developer Briefs (139 pp.) **3.3** Technical Briefs **3.4** Specification **4.0** Implementation (59 pp.)	 04/79 n.d. n.d. n.d. n.d. n.d. n.d. n.d.
6.	**8.0 Al Kharj RSAF Complex:** Furniture, Furnishings, and Equipment, Vols. 1, 3-9.; Ministry of Defense and Aviation, Directorate of Military Works, Kingdom of Saudi Arabia	Spiral bound books. **Vol. 1** 101 pp. **Vol. 3** 117 pp. **Vol. 4** 187 pp. **Vol. 5** 179 pp. **Vol. 6** 294 pp. **Vol. 7** 126 pp. **Vol. 8** 222 pp. **Vol. 9** 112 pp.	 10/80 10/80 10/80 10/80 10/80 10/80 10/80 10/80
	8.0 Al Kharj RSAF Complex: Basis for Development: Vols. 1, 3, 4, 5; Ministry of Defense and Aviation, Directorate of Military Works, Kingdom of Saudi Arabia	Spiral bound books. **Vol. 1** Air Base Academy Flight Line Central Aircraft Depot (179 pp.) **Vol. 3** Community (222 pp.) **Vol. 4** Common Industrial Utilities (45 pp.) **Vol. 5** Outline Specifications	 10/80 10/80 10/80 10/80
	8.0 Al Kharj RSAF Complex: Test Well Report; Ministry of Defense and Aviation, Directorate of Military Works, Kingdom of Saudi Arabia	Spiral Bound Book. (19 pp.)	10/80
	8.0 Al Kharj RSAF Complex: General Project; Ministry of Defense and Aviation, Directorate of Military Works, Kingdom of Saudi Arabia. (2 copies)	Vinyl bound book and spiral bound copy. Bilingual (Arabic/English). Colour illustrations. (64 pp.)	n.d.
	8.0 Design Space Summaries	Spiral bound book. (81 pp.)	n.d.
	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Definitive Drawings; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound books. **Vol. 1a** **Vol. 1b** **Vol. 3**	06/80
	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Site Development Plans; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound book. Location plan and master plan.	06/80

	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Design Task Track Program; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound book. Colour. (14 pp.)	07/80
	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Accelerated Design Scope of Work Proposal; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound book. Appendix A to E. (79 pp.)	n.d.
	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Construction Systems Development; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound book. (191 pp.)	10/80
	8.0 King Faisal Air Force Academy and Al Kharj Air Base: Design Documents; Ministry of Defense and Aviation, Directorate of Military Works	Spiral bound book. Appendix A. (81 pp.)	n.d.
	8.0 KFAA: Equipment Descriptions and Service Requirements, Classes 1, 2, and 3	Spiral bound books. **Class 1 and 2** Auditorium **Class 1 and 2** Athletic Facility **Class 1 and 2** Aero-Tech Laboratories **Class 3** Physics Lab-Basic	 10/82 10/82 10/82 10/82
7.	**9.0 King Abdulaziz University:** Status Report Comprehensive Development Plan	Spiral bound book. Photographs of model, B/W and colour illustrations of site plans and design elements. (147 pp.)	n.d.
	9.0 King Abdulaziz University: General Work Plan for Phase II Activities; Jeddah, Saudi Arabia; Campus-Consortium Consultants Limited	Spiral bound book. Documentation of work plan and design schedules. Bilingual (Arabic/English). Appendices A and B. (9 pp.)	11/82
	9.0 University Campus Project: Appendices to Design Report, September 1987; King Abdulaziz University, Jeddah, Kingdom of Saudi Arabia	Spiral bound book. Site plans, plans, sections, schematics, and perspectives. (101 pp.)	09/87
	9.0 King Abdulaziz University: The Master Plan Report; Jeddah, Kingdom of Saudi Arabia	Colour perspectives and plans. **Vol. 2** **Vol. 3**	n.d.
	9.0 King Abdulaziz University: Contract for Planning and Design of University Campus at Jeddah; Jeddah, Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book.	05/86

	9.0 King Abdulaziz University: Proposal of Services Academic Programming	Spiral bound book.	09/80
	9.0 King Abdulaziz University: Cultural Centre Studies for Integration with K.A.U. Campus; Jeddah, Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book. Site plans and aerial views of model.	03/83
	9.0 King Abdulaziz University: University Campus Project Design Report, Phase 1; Jeddah, Kingdom of Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound books. B/W illustrations. **Vol. 1 a)** **Vol. 1 b)** **Vol. 2**	09/87
	9.0 King Abdulaziz University: University Campus Project Program of Requirements, Phase 1, Master Plan and Schematic Design, Volume 3; Jeddah, Kingdom of Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book.	03/87
	9.0 King Abdulaziz University: University Campus Project Program of Requirements Volume 1b); Jeddah, Kingdom of Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book.	09/87
	9.0 King Abdulaziz University: University Campus Project Design Criteria Report; Jeddah, Kingdom of Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book.	09/87
	9.0 King Abdulaziz University: University Campus Project Design Vocabulary Report; Jeddah, Kingdom of Saudi Arabia; Campus Consortium Consultants Ltd.	Spiral bound book. B/W illustrations.	09/87
8.	**10.0 Abu Nuwas Conservation Development Project:** Consultant Service Proposal; Baghdad, Republic of Iraq; Erickson Associates Ltd.	Spiral bound book. Plan of approach and schedule.	04/81
	10.0 Amanat al Assima, Abu Nuwas Conservation / Development Project: Reports 1.1, 1.2, 1.3, 3, 4.	Spiral and vinyl bound books. **Report 1.1** Main Data-Gathering (147 pp.) **Report 1.2** Physical and Social Survey Results (177 pp.) **Report 1.3** External Building Photographic and Infrastructural Survey Results (113 pp.) **Report 3.** Development Plan and Planning and Urban Design (258 pp.) **Report 4.** Implementation. Conclusions and Recommendations. B/W illustrations. (142 pp.)	 11/81 02/82 07/82 06/82 04/82

9.	**11.0 Science Halls Design Report / Saudi Arabian National Center for Science and Technology**	Perfect bound booklet. Design report outlining the master development plan with reproductions of the site plan, master plan, plans, sections, sketches, schematics, and photographs of the model. Bilingual (Arabic/English). Colour and B/W illustrations. (50 pp.)	n.d.
10.	**12.0 Islamic University of Madinah,** Kingdom of Saudi Arabia (2 copies)	Spiral bound book. Master Plan. B/W illustrations. (183 pp.)	n.d.
	12.0 Islamic University of Madinah: Executive Summary of the Master Plan (5 copies); Kingdom of Saudi Arabia	Staple bound booklet. Bilingual (Arabic/English). Colour illustrations. (32 pp.)	n.d.
	12.0 Islamic University of Madinah, Kingdom of Saudi Arabia	Vinyl bound book. General Project Book. Arabic. B/W illustrations. (233 pp.)	n.d.
	12.0 Islamic University of Madinah: Site Analysis Report, Group 1 Studies, Vols. 1, 2, 3; Kingdom of Saudi Arabia	Spiral bound books. **Vol. 1** Climate. B/W drawings **Vol. 2** Soils and Site Ecology. B/W drawings **Vol. 3** Existing Buildings. Site plans.	 n.d. n.d. n.d.
	12.0 Islamic University of Madinah: Technical Report, Vols. 1, 2, 3, 4; Kingdom of Saudi Arabia	Spiral bound books. **Vol. 1** Planning. B/W illustrations. (87 pp.) **Vol. 2** Architecture. Plans. (173 pp.) **Vol. 3** Engineering. B/W drawings. (107 pp.) **Vol. 4** Infrastructure. B/W drawings. (122 pp.)	 n.d. n.d. n.d. n.d.
	12.0 Islamic University of Madinah: Technical Appendix, Vols. 1, 2, 4; Kingdom of Saudi Arabia	Spiral bound books. **Vol. 1** Implementation. Site plans (22 pp.) **Vol. 2** Program (106 pp.) **Vol. 4** Existing Buildings Analysis. Site plans. (125 pp.)	 n.d. n.d. n.d.
	12.0 Islamic University of Madinah: Cost Estimate; Kingdom of Saudi Arabia	Spiral bound book. Summary.	12/85
	12.0 Islamic University of Madinah: Food Services; Kingdom of Saudi Arabia	Spiral bound book. B/W photographs.	n.d.
	12.0 Islamic University of Madinah: Basis of Design, Facility No.1, Department of Postgraduate Studies; Kingdom of Saudi Arabia	Spiral bound book. Drawings and text.	08/85
	12.0 Islamic University of Madinah: Basis of Design, Facility No. 23.1 Single Student Dormitories, Facility No. 26.1 Student Food Service Dining; Kingdom of Saudi Arabia	Spiral bound book. Drawings and text.	08/85

	12.0 Islamic University of Madinah: Basis of Design Vol.2, Section 31.1 Primary Roads, Section 32.1 Primary Infrastructure; Kingdom of Saudi Arabia	Spiral bound book. Drawings and text.	08/85
	12.0 Islamic University of Madinah: Soils Report, Technical Appendix Vol.3; Kingdom of Saudi Arabia	Spiral bound book. Geotechnical results of field and laboratory investigations, foundation recommendations, construction materials evaluation. (291 pp.)	03/84
	12.0 Islamic University of Madinah: Project Procedures Manual; Kingdom of Saudi Arabia	Spiral bound book.	04/84
	12.0 Islamic University of Madinah: Project Management Report, Group 1 Studies; Kingdom of Saudi Arabia	Spiral bound book. (16 pp.)	n.d.
	12.0 Islamic University of Madinah: Programming Summary Report Group 1 Studies; Kingdom of Saudi Arabia	Spiral bound book. (16 pp.)	n.d.
	12.0 The Islamic University of Madinah Munawara: New Campus Project Space Requirement and Educational Specific Program	Spiral bound book. Final analysis and detailed results. (318 pp.)	n.d.
	12.0 The Islamic University of Madinah: Visual Reconnaissance	Spiral bound book. B/W photographs of site. (12 pp.)	01/84
11.	**14.0 République Algérienne Démocratique et Populaire:** Ministère de l'urbanisme de la construction et de l'habitat, Concours d'architecture, quartier du Hamma, Alger, Assemblée Populaire Nationale, Palais des Congrès, Bibliothèque Nationale	Spiral bound book. General Project Book. French. Sketches. (122 pp.)	n.d.
12.	**15.0 Etisalat Head Office Building:** Soils Report; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Site investigation.	06/87
	15.0 Etisalat Head Office Building: Door and Hardware Schedule; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. (78 pp.)	06/87

	15.0 Etisalat Head Office Building: Room Finish Schedule; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book.	06/87
	15.0 Etisalat Head Office Building: Bills of Quantities; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book.	06/87
	15.0 Etisalat Head Office Building: Heliport Study; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Feasibility of providing a heliport for the Etisalat Head Office Building in Abu Dhabi. B/W diagrams.	n.d.
	15.0 Etisalat Head Office Building: Amendments; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Details, plans and section plans.	09/87
	15.0 Etisalat Head Office Building: Specification Vols. 1, 2, 3, 4; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound books. **Vol. 1** Divisions 1-7 **Vol. 2** Divisions 8-14 **Vol. 3** Division 15 **Vol. 4** Division 16	 06/87 06/87 06/87 06/87
	15.0 Etisalat Head Office Building: Hanscomb Cost Plan; Abu Dhabi, United Arab Emirates; Arthur Erickson International	Spiral bound book. (49 pp.)	02/86
	15.0 Etisalat Head Office Building: Signage and Graphics; Abu Dhabi, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. B/W drawings.	06/87
13.	**16.0 Etisalat Head Office Building:** Contract Document; Dubai, United Arab Emirates	Spiral bound book. General instructions to tenderers, documents accompanying tenders, and conditions of contract. (101 pp.)	10/88

	16.0 Etisalat Head Office Building: Specification Vols. 1, 3, 4; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound books. **Vol. 1** Divisions 1-7 **Vol. 3** Division 15 **Vol. 4** Division 16	 06/88 06/88 06/88
	16.0 Etisalat Head Office Building: Signage and Graphics; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Design with B/W drawings.	06/88
	16.0 Etisalat Head Office Building: Soils Report; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Site investigation.	10/85
	16.0 Etisalat Head Office Building: Door & Hardware Schedule; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. (74 pp.)	06/88
	16.0 Etisalat Head Office Building: Finish Schedule; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. (71 pp.)	06/88
	16.0 Etisalat Head Office Building: Conceptual Design Report; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. B/W drawings.	04/86
	16.0 Etisalat Head Office Building: Heliport Study; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Requirements and restrictions with B/W drawings.	09/86
	16.0 Etisalat Head Office Building: Avant Projet; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. Scope of the project, the site, the building. B/W drawings.	08/87

	16.0 Etisalat Head Office Building: Concept Design Alternatives Report; Dubai, United Arab Emirates; The Emirates Telecommunications Corporation Ltd.; Arthur Erickson Associates, Toronto, Canada	Spiral bound book. B/W illustrations of model and drawings.	06/87
14.	**18.0 Technical Proposal for the Planning and Design of a Military Academy:** Misrif, State of Kuwait; submitted to Consultants Department, Ministry of Planning, State of Kuwait; by Gulf Consult in Association with Arthur Erickson Architects and Cansult Limited (Educansult) 17 July, 1985	Spiral bound book. Colour photographs of models. Appendices. (389 pp.)	07/85
15.	**19.0 Competition for the Proposed National Museum of Egyptian Civilization,** UNESCO Arab Republic of Egypt	Folder with different phases of competition. B/W drawings.	05/83
16.	**20.0 Emirtel Headquarters:** Qualifications Statement; Abu Dhabi & Dubai U.A.E.; submitted by (CRSS) CRS Sirrine & Coopers & Lybrand.	Spiral bound book. List of architects' experience. Colour illustrations of various projects.	06/86
17.	**21.0 Al Masaood Office Complex:** Conditions of Contract, Vol.1; Abu Dhabi	Spiral bound book.	01/84
	21.0 Al Masaood Office complex / Abu Dhabi: Specifications and Bills of Quantities Vols. 2, 3, 5, 7	Spiral bound books. **Vol. 2** Basement works, excluding building, mechanical and electric works. (32 pp.) **Vol. 3** Structural Steel Work and Composite Decking (38 pp.) **Vol. 5** External Walling System (17 pp.) **Vol. 7** Electrical Works (19 pp.)	 06/83 06/83 06/83 06/83
	21.0 Al Masaood Office Building: Mechanical Plumbing Works Vol.6; Abu Dhabi	Spiral bound book. Special mechanical requirements.	06/83
18.	**22.0 Yarmouk University:** Master Plan Contract Documents, Master Plan Contract Documents; The Hashemite Kingdom of Jordan, Yarmouk University; Department of the Engineering Office	Spiral bound book. Tender documents. (170 pp.)	07/76
19.	**23.0 University of Jordan, College of Engineering and Technology:** Master Plan Contract Documents; The Hashemite Kingdom of Jordan; Arthur Erickson Architects	Spiral bound book. Information on the firm, Arthur Erickson, and resumes of 11 collaborators.	10/76

20.	**24.0 Abu Nuseir Project:** Scope of Work; Amman, The Hashemite Kingdom of Jordan; Housing Corporation	Stapled pages including letter to Arthur Erickson from The Hashemite Kingdom of Jordan. (16 pp.)	03/77
21.	**25.0 Arbift Tower, The Arab Bank of Investments and Foreign Trade,** Dubai, U.A.E.	Booklet with colour and B/W drawings. Bilingual (English/Arabic).	n.d.

Series B.
Vertical Files and A/V

No	Project Title	Description	Date
1.	**Arthur Erickson AIA Gold Medal 1986.**	Perfect bound book. Commemorates the awarding of the gold medal ceremony in June. Features biographical notes, and selected projects. B/W illustrations. Four copies. (32 pp.)	1986
2.	**Architecture in Process:** Arthur Erickson Selected Works. Co-hosted by The Architectural Society of China and The College of Architecture, Tsing Hua University, Beijing.	Staple bound booklet. Exhibition catalog featuring 15 selected projects and a biography. B/W illustrations (34 pp.)	1985
3.	**Arthur Erickson: Selected Projects, 1971-1985**	Staple bound booklet. Exhibition catalog of a travelling exhibition organized by the Center for Inter-American Relations, New York, an affiliate of the Americas Society. B/W and colour illustrations. Two copies. (48 pp.)	n.d.
4.	**Jury Report, Architectural Competition for the Canadian Government Pavilion at the Japan World Exposition, Osaka, 1970.**	Spiral bound book. Commentary on the competition entries, laureates and mentions.	1970
5.	**Arthur Erickson Associates Ltd.,** Architecture & Urban Design; Halcrow Fox Associates, Freeman Fox International Ltd., The Schnadelbach Partnership, Corderoy International Ltd., Hisham Munir & Associates.	Spiral bound book. General information about the firm. B/W illustrations. Includes copy of letter to The Honorable Lord Mayor of Baghdad dated April 29, 1981.	n.d.
6.	**Arthur Erickson Architects.**	Spiral bound book. Information on the firm.	n.d.
7.	**Arthur Erickson Architects Toronto.**	Loose pages. Information on the firm. B/W and colour illustrations.	n.d.
8.	**Towards the Selection of Architects for the Design of the Open University of Iran, Tehran Kingdom of Iran:** Credentials of a Consortium of Research and Planning Corporation, Arthur Erickson Architects, Prinsloo Graham Associates, David H. Scott Consultants Ltd.	Spiral bound book. Information about the firm Arthur Erickson Architects. Corrected copy.	n.d.
9.	**Arthur Erickson Architects.**	Spiral bound book. Information on the firm and list of projects. Colour illustrations. Second copy is unbound.	n.d

10.	**Handbook for A.E.A. Filing System.** Revised June 2 1982.	Duo-tang folder. Modified RAIC filing system for project files and office files.	1982
11.	**New BBC Headquarters London:** Arthur Erickson Canada.	Information about the firm and the project. B/W illustrations.	n.d.
12.	**Arthur Erickson Collection:** Miscellaneous Unidentified Projects. University of Calgary Library.	Binder. List of sketches and drawings for miscellaneous projects including residences, apartments, fountain, etc.	n.d.
13.	**The Arthur Erickson Architectural Drawings:** An Inventory of the Collection at the Canadian Architectural Archives at the University of Calgary Library (Part 2). University of Calgary Press.	Spiral bound book. Inventory catalog of over 200 projects dating from 1948 to 1974. Five indices by name, project, address, client and building type.	1993
14.	**Kingdom of Saudi Arabia, High Executive Committee Bureau for the Project of Ministry of Foreign Affairs and Diplomatic Quarter.** Riyadh, Saudi Arabia.	Questionnaire for consulting firm of Arthur Erickson Architects, Vancouver, Canada. Office credentials.	09/1976
15.	**Donation of Middle-East Projects**	Vertical File. Correspondence pertaining to the donation, insurance evaluation of material, and deed of gift. (38 items)	1987-91
16.	**Correspondence with Arthur Erickson**	Vertical File. Questions relating to certain Middle-East projects, project descriptions, chronology updates, and transmittals. (37 items)	1994-98
17.	**Copyright Permission for Images**	Vertical File. Correspondence pertaining to obtaining permission to publish selected images for the guide (12 items)	1994
18.	**Plexiglass Cases for Erickson Models**	Vertical File. (3 items)	1990
19.	**Material at the CCA**	Vertical File. (11 items)	1989-98
20.	**Material at the University of Calgary**	Vertical File. (7 items)	1989-98
21.	**Biographical Notes**	Vertical File. (4 items)	1970-82
22.	**Chronology of Projects**	Vertical File. (14 items)	n.d.
23.	**General Project Information**	Vertical File. Colour images (23 items)	[1983-]
24.	**Articles**	Vertical File. (40 items)	1960-90
25.	**17.0 Al Ain University Competition** Al Ain, United Arab Emirates	Vertical File. Building Legend in Arabic	[1987]

26.	**Letters to Gordon Webber**	Vertical File. (10 items)	05-08/ 1961
27.	**Letters to John Bland**	Vertical File. (3 items)	n.d.
28.	**McGill Varia**	Vertical File. (7 items)	1946-85
29.	**McGill Convocation Address**	Vertical File. (4 items)	11/1975
30.	**Exhibition Selected Projects, 1971-1985**	Vertical File. (6 items)	1985
31.	**The University of Lethbridge, Alberta**	Vertical File. (1 brochure with pamphlets)	1974-75
32.	**Arthur Erickson Interview**	Audiocassette. Interviewed by Dr. Goodwin on television.	08/93

APPENDIX I: OTHER PROJECTS

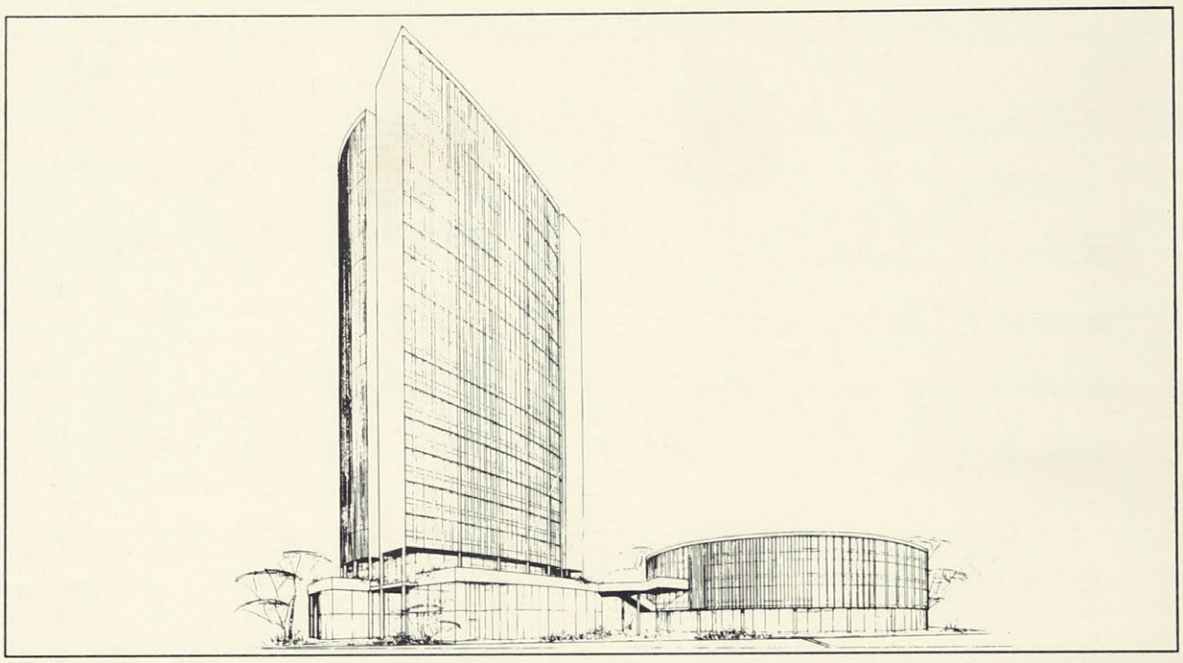

Figure 21: Office Building, Montreal, Canada, School of Architecture 5th year project, exterior perspective, [ca.1950], pencil on mayfair paper, 72.5 x 57.5 cm

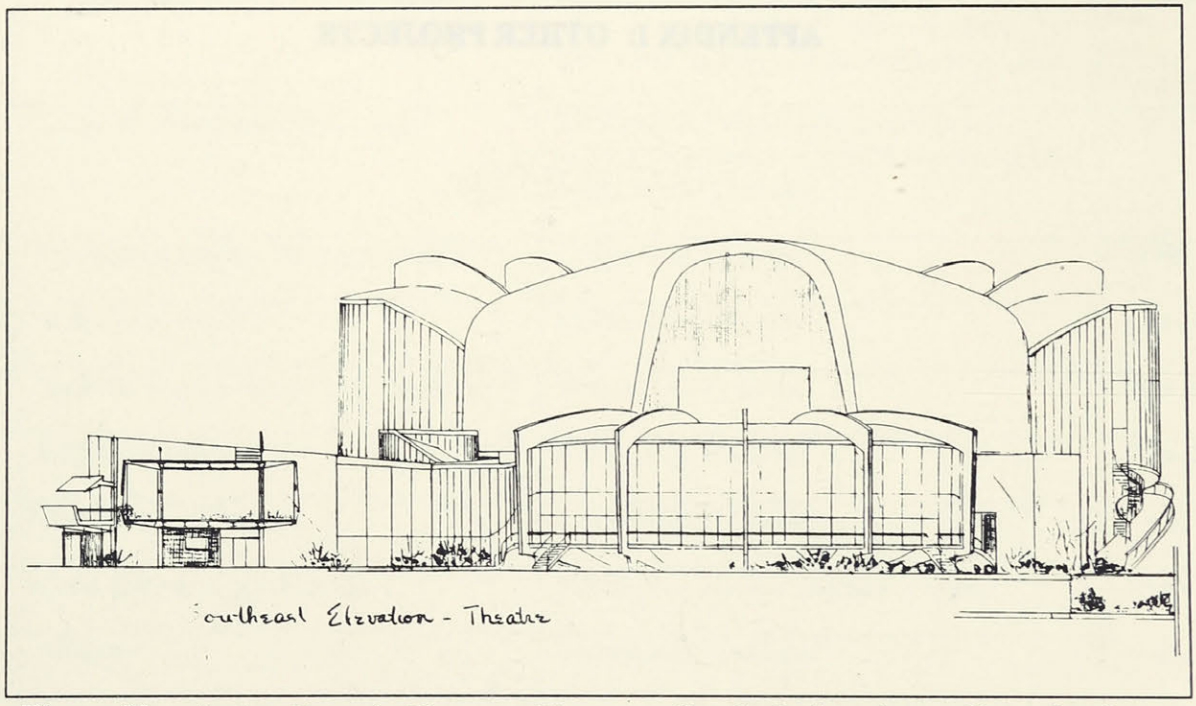

Figure 22: An Arts Centre for Vancouver, Vancouver, Canada, thesis project, southeast elevation [ca.1950], ink and watercolour on linen, 1:200, inset from a sheet 105 x 64.5 cm

28. Student Projects

Office Building
[Montreal, Canada]
-
Arthur Erickson

28.1
n.d., [ca.1950]

Commercial
Office Building

9 Drawings: 5 plans, 1 section, 2 elevations, 1 exterior perspective.

Drawing Support: 9 pencil on mayfair paper.

An Arts Centre for Vancouver
Vancouver, Canada
-
Arthur Erickson

28.2
n.d., [ca.1950]

Cultural
Theatre (Arts Centre)

8 Drawings: 4 plans, 1 elevation; 3 combination drawings: 1 plan / section, 2 section / elevation.

Drawing Support: 8 ink and watercolour on linen.

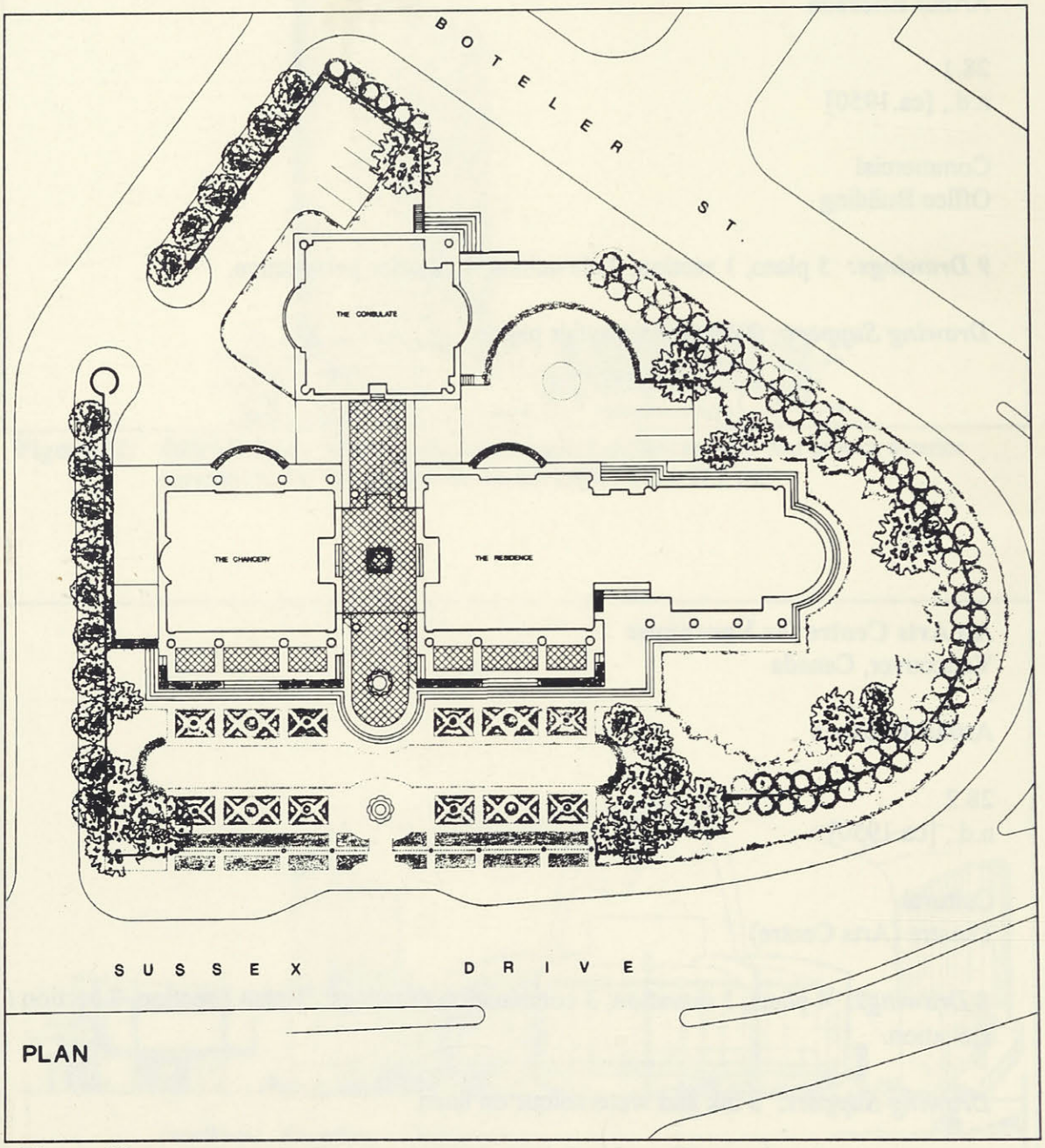

Figure 23: Saudi Arabian Embassy & Ambassador's Residence, Ottawa, Canada, site plan [1984], photostat negative, 28 x 22 cm

29. Saudi Arabian Embassy & Ambassador's Residence

Ottawa, Canada
Kingdom of Saudi Arabia
Arthur Erickson

29.0
[1984]

Governmental and Public / Residential
Embassy / Housing

The site for the new Embassy of the Kingdom of Saudi Arabia is to occupy a prominent triangular corner in Canada's National Capital at Sussex Drive and Boteler St., with views over the Ottawa River and the distant Laurentians. The program called for three diplomatic functions: the Chancery, the Consulate and the Official Residence. Security of the functions was to be of the highest order, but also invisible, allowing the project to speak only of its graceful stately intent.

The project developed the concept of perpendicular axes, one parallel to Sussex and the other at right angles to it leading into the complex. The first axis divides the major rooms of both the Chancery and the Residence. They are three storey masses with a two storey residential wing, along the ceremonial Sussex facade. The second axis assembles the entrance, the Ambassador's offices, and the Consulate building, terminating with splendid views over the Ottawa River. Along the Sussex Drive facade, a grand lawn with accompanying gardens is screened from the street by an open yet highly secure screen.

The architectural vocabulary sought to create a language reflective both of the Islamic nature of Saudi Arabia and its presence in Canada's Capital. Hence the project was carefully proportioned in the Islamic genre, as well as developed with the mansard roof theme that is prevalent in Ottawa. Utilizing both stone walls and decorative screens, the project was to create harmony between the two nations in symbolic form.

9 Drawings: 4 plans, 1 exterior perspective, 2 details: model; 2 combination drawings: 2 section / elevation.

Drawing Support: 1 colour photocopy, 7 optinegatives, 1 watercolour on board.

Comment: The design and documentation were completed; the project was not built.

Figure 24: Exhibition Material, poster, 42 x 71 cm
Photograph: Shin Sugino

30. Exhibition Material

-
-
-

30.0
n.d.

3 Posters: 3 exterior perspectives.

Comment: -The three identical posters were for an exhibition entitled: "Arthur Erickson: Selected Projects 1971-85."

APPENDIX II: PROJECTS IN STORAGE

Arthur Erickson Material in Vancouver

(As given by the warehouse)

No.	Title	Description
94-003	Etisalat, Abu Dhabi	Misc. Project Files
94-004	Islamic University of Madinah, King Abdulaziz University	Misc. Project Files
94-007	King Abdulaziz University	Requirements, Reports, and Campus Consortium Legal Documents
94-013	King Abdulaziz University, Etisalat Head Office Building	Specifications Report Vol. II
94-017	King Abdulaziz University	Misc. Reports
94-027	Etisalat Head Office Building	Telexes, Faxes
94-030	Etisalat Head Office Building, Islamic University of Madinah	J. Pepper Files
94-036	Abu Dhabi	Files 5 to 9
94-039	Etisalat Head Office Building, Islamic University of Madinah	Project File Binders
94-044	Etisalat Head Office Building	Specification Reports
94-116	Fintas Center 79022	Promo, PMT negatives
94-127	Kuwait	Project Information Description
94-145	Kuwait	Project Information Planning
94-159	Fintas Center 79022	Reports
94-203	Kuwait	Planning Reports
94-244	King Abdulaziz University	CCCL Files
94-280	Fintas Center 79022, Kuwait	Information Reports

114-001	Saudi Arabia Academy	2 Rolls of Drawings (ink/mylar)
114-001	Islamic University of Madinah	1 Roll of Drawings (ink/mylar)
114-002	Saudi Arabia Academy	4 Rolls of Drawings
114-005	Saudi Arabia Defense Academy	2 Rolls of Drawings
114-005	Etisalat Head Office Building	1 Roll of Drawings
114-009	Abu Dhabi	1 Final Architectural Set of Drawings
114-010	Saudi Air Defense	5 Rolls of Drawings
114-011	Saudi Air Defense	5 Rolls of Drawings
114-012	Saudi Air Defense	2 Rolls of Drawings
114-017	Etisalat Head Office Building	2 Rolls of Drawings
114-019	Etisalat Head Office Building	1 Roll of Drawings
114-027	Saudi Air Defense	2 Rolls of Drawings (ink/mylar)
114-028	Saudi Air Defense	4 Rolls of Drawings
114-161	Fintas 79012	Not described
116-006	SANCST	Photo Proofs, 8 Binders, 1 Box
116-080	Abu Nuwas 81012	Project File, Accounting, Iraq Files
116-081	Abu Nuwas 81012	Reports
116-082	SANCST Park	Correspondence
116-083	Abu Nuwas	Project Files, Expense Report Kuala Lumpur, Purchase Orders, Construction Development
116-084	Abu Nuwas	Project Files 1 of 4
116-085	Abu Nuwas	Project Files 2 of 4

116-087	Abu Nuwas	Project Files
116-088	Abu Nuwas	Project Files
116-089	Abu Nuwas	Data, Planning, Road Inventory
116-090	Abu Nuwas	Complete Development Plans, Housing Report, Utility Description
116-091	Abu Nuwas	Photos 1 of 3
116-092	Abu Nuwas	Photos 2 of 3
116-093	Abu Nuwas	Photos 3 of 3
116-094	Abu Nuwas	Reports, Blueprints
116-095	Abu Nuwas	Parcellation, Master Plan, Specs, Developer Briefs, Proposal
116-096	Fintas	Technical Briefs, Specs, Infrastructure, Building Systems, Implementation
116-097	Fintas	Master Plan Update, Schematic Design, Detailed Analysis
116-098	Fintas	Parcellation, Detail Analysis, Technical Briefs, Implementation, Schematic Design, Infrastructure
116-099	Fintas	Model Photos, Implementation, Schematic Design, Parcellation
116-100	Fintas	Regional Park Plan, Infrastructure
116-101	Fintas	Technical Briefs, Specs, Parcellation, Implementation, Developer Briefs
116-102	Fintas	Building System, Detailed Analysis
116-103	Fintas	Architecture Specs, Vol. I-IV

116-104	SANCST	Design Report (Phase I, II, III), Concept Papers, Project Planning Report
116-105	SANCST	Riyadh Conference Transcripts, Original Concept Papers, Original Report ((Phase I, II, III), Original Facility Review Negatives/PMTs for Final Report, Correspondence re Final Report
116-106	SANCST	Reports (Phase I, II, III), Context Report, NCSU Planning Report, Interim Report, Final Report
116-107	SANCST	Project and Site Development, Schematic Design, Development Study, Book, Development Study (Parts A, B, C)
116-108	Sawaber	Negatives
116-109	Kuwait Insurance Co. and SANCST	Negatives
116-110	Abu Nuwas and SANCST	Project File
116-194	Kuwait	Project File
116-197	SANCST	Specs.
116-481	SANCST	Original Summary Report
116-P-018	Abu Nuwas	Drawing Cabinet (ink/mylar)
116-2 / B	Air Defense Headquarters	Rolls of Drawings
116-D-05	Yarmouk University	Drawings
116-R-09	Kuwait Insurance Co.	Drawings
116-R-18	Al Falah School	Plans (1:1000), Sectors 1-6, Existing and Proposed Buildings, Final Master Plan (1:2500), Grid (1:1000)

116-R-19	Abu Nuwas	Site Plans, Presentation Drawings VIII (1981)
116-R-20	Abu Nuwas	Priority Project Summary, Graphic Maps (1:5000), Plans (1:1000), Sectors 1-6
116-R-21	Abu Nuwas	Drawings
116-R-22	Abu Nuwas	Negatives; Site Plan Negatives
116-R-23	Abu Nuwas; Fintas	Plans, Sections, Studies
116-R-24	Abu Nuwas	Exhibition Design/Build Documents, Reductions, Print Sets
116-R-25	SANCST	Original Drawings
116-R-26	SANCST	Site Details, Original Drawings
116-R-27	SANCST	Topographical Drawings, Shopping Complex
116-R-28	Fintas and Sawaber	Planning and Infrastructure Negatives
116-R-29	Sawaber	Model
DX-6425	Fintas 2/2	Model
DX-6426	Fintas 1/2	Model
DX-6407	Sawaber	Reports
DX-6460	Abu Nuwas	Original Mylar Sketches (1/6), Presentation Drawings, Planning, Concept Diagrams, Surveys
DX-6452	Fintas	Original Mylar Sketches (2/6)
DX-6453	Fintas	Original Mylar Sketches (3/6)
DX-6454	Fintas	

DX-6455	Fintas	Original Mylar Sketches (4/6)
DX-6456	Fintas	Original Mylar Sketches (5/6)
DX-6457	Fintas	Original Mylar Sketches (6/6)
DV-3088	Kuwait Insurance Co.	Copy

ARTHUR ERICKSON: A BIBLIOGRAPHY

Compilée par / Compiled by
Marilyn Berger et / and Christopher Carr

ARTHUR ERICKSON: A BIBLIOGRAPHY

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2. Erickson, Arthur. *Counterpoint*. In *The Architecture of Arthur Erickson*, 143-173.Vancouver: Douglas & McIntyre, 1988.
   A chapter devoted to Erickson's work outside of Canada, featuring the following Middle East projects: Sawaber Housing Development (Kuwait); Fintas Town Centre (Kuwait); Administrative Headquarters (Riyadh, Saudi Arabia); Abu Nuwas (Iraq); Islamic University of Madinah (Saudi Arabia); King Abdulaziz University (Jeddah, Saudi Arabia); SANCST Science Halls (Saudi Arabia); Includes plans and drawings.

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   A brief summary of the history of this conservation and development plan in Baghdad, Iraq. Includes sketches and drawings. In English and Japanese.

5. "Sawaber Housing [Project], Kuwait; Architects: Arthur Erickson." *Canadian Architect* 24 (August 1979): 42-3.
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   An edited version of an address given by Erickson at the 2nd Iran International Congress of Architecture held at Persepolis, Shiraz, Iran. Erickson discusses the history of the effects of industrialisation and urban planning on architecture, and relates this history to contemporary developments

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   This book takes a broad look at Erickson's career and covers many projects (including unsuccessful competition entries) from the 1950s to the late 1980s. Includes numerous photographs, floorplans, elevations, etc.

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4. Erickson, Arthur. *The Architecture of Arthur Erickson*. Montreal: Tundra Books, 1975.
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   Includes chapters on Erickson projects: Simon Fraser University (36-45), MacMillan-Bloedel Office (146-156), and Gordon Smith residence (228-237).

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   An issue featuring Vancouver. Discusses work by Arthur Erickson, William K. Noppa, Semmens and Simpson and others, ca.1948-1970s.

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Brief article on the effort of a group of design professionals campaigning to purchase Erickson's Vancouver house and garden. The house was up for sale and in danger of being demolished by potential buyers.

15. Simpson, Nan Booth. "Hidden Pleasures." *Garden Design* 12, no. 1 (March/April 1993): 38-41.
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25. Gregor, Anne. "Plans Gone Awry: A Financial Crisis Strikes Arthur Erickson." *Maclean's* 104, no. 29 (22 July 1991): 34.

Provides some details on the events that led up to Erickson's financial crisis, stemming in part from problems with projects in the Middle East and California.

26. Saenger, Ellen. "Constructively Slamming Vancouver: Famed Architect Arthur Erickson Lambastes the Look of his Home Town." *Financial Times* 79, no. 49 (20 May 1991): 21.

Report on the address Erickson gave to the Vancouver Board of Trade, criticizing the architecture of the city. Erickson blamed architects and builders as well as zoning laws for the lack of handsome buildings in recent years.

27. Saenger, Ellen. "Branch Office Blight: A Celebrated Architect Slams His Home Town." *BC Report* 2, no. 38 (20 May 1991): 20.

28. Slachta, Stefan. "Arthur Ericson [sic]." *Projekt* 33, no. 1 / 2 (343/344) (February 1991): 62-64.

In Slovak, with English and French summaries.

29. "Extending the Architectural Impulse into Interior Design." *Architectural Digest* 47, no. 13 (December 1990): 58,62,68,72,76,78.
Features comments by Billie Tsien, Michael Graves, Arthur Erickson, Tod Williams, Fred Schwartz, Roger Ferri, Allan Greenberg, Frank Israel, and Christopher Rudolph.

30. Oberlander, Cornelia Hahn. "The New Canadian Chancery: 501 Pennsylvania Avenue, Washington, D.C." *Landscape Architectural Review* 11, no, 4 (October 1990): 6-7.
A U-shape building with courtyard and hanging gardens. Landscape architects: the author and Arthur Erickson Architects. Includes French summary.

31. Wells, Jennifer. "Concrete Visions: ... Arthur Erickson Is Inspired, Intellectual, Dashing – and Controversial." *Imperial Oil Review* 74, no. 397 (Summer 1990): 2-7.
Also appeared in French: "Virtuose du beton: l'oeuvre d'Arthur Erickson ... est saisissante et controversée." *Revue de l'Imperiale* 74, no. 397 (été 1990): 2-7.

32. Rochon, Lisa. "Blueprint for Chaos: Arthur Erickson, Canada's Greatest Design Talent, Is also a Business Disaster." *Report on Business Magazine* 6, no. 10 (April 1990): 58-65,68+.
A critical look at Erickson's career and financial difficulties. Includes photographs, portraits.

33. Blake, Peter. "Federal Style; Architects: Arthur Erickson." *Architectural Record* 178, no. 3 (March 1990): 58-65.
A review of Erickson's Canadian Chancery (Washington, D.C.; 1989). Includes photographs, floor plans, elevations, and a list of the architects, engineers, etc., who participated in the realisation of the project.

34. Gantenbein, Douglas. "Architecture: Arthur Erickson -- Contemporary Pavilions for a Bluff on Puget Sound." *Architectural Digest* 47, no. 3 (March 1990): [220-227], 258.
On a Northwest-style home on Puget Sound, Washington.

35. Rybczynski, Witold. "Capitol View." *Saturday Night* (January/February 1990): 38-41.
A discussion of the Canadian Chancery and its reception by both critics and the public. Includes photographs.

36. Valentien, Christoph, et al. "Neue Platzgestaltungen [New Urban Spaces]." *Detail* 29, no. 6 (December 1989/January 1990): 590-594.
Robson Square and the Law Courts, Vancouver; Part of a feature on working with urban spaces; Includes full illustrations.

37. Freedman, Adele. "Where's the Erickson We Thought We Knew." *Globe and Mail* (Toronto), 4 November 1989, C6.
A critical review of Erickson's Canadian Chancery. Includes photographs.

38. Currimbhoy, Nayana. "Canadian Exuberance." *Interiors* 149, no. 4 (November 1989): 108-113.
A brief review of the interiors of the Erickson's Canadian Chancery (Washington, D.C.; 1989). Includes photographs.

39. Pastier, John. "Evaluation: Skyscraper on its Side." *Architecture* 78 (November 1989): 64-67.
A review of Erickson's Robson Square (Vancouver, B.C.), focusing on its function as a public space, and on its relation to the surrounding neighbourhood. Includes photographs.

40. Boddy, Trevor. "Erickson in Washington; Architects: Arthur Erickson." *Canadian Architect* 34, no. 7 (July 1989): 24-37.
An extensive review of Erickson's Canadian Chancery (Washington, D.C.; 1989). Includes photos, plans, sections, elevations.

41. Fulford, Robert. "Arthur Erickson's Bow to Americana." *Financial Times* 77, no. 48 (15 May 1989): 52.
Editorial piece offering a critical glance at Erickson's Canadian Chancery in terms of politics, culture, and United States-Canadian relations.

42. Wood, Chris. "Fiery Reception: Canada Builds a New Capital Embassy." *Maclean's* 102, no. 10 (6 March 1989): 52-3.
Description of Canadian Chancery, including some quoted criticisms. Includes one portrait, one illustration.

43. Vonier, Thomas. "Conspicuous Chancery in DC; Architects: Arthur Erickson." *Progressive Architecture* 70, no. 1 (January 1989): 21, 28, 31.
A brief review of Erickson's Canadian Chancery (Washington, D.C.; 1989). Includes photos, plans.

44. Phillips, Rhys. "Canada's New Washington Embassy Is Good Neighbor." *Gazette* (Montreal), 1 October 1988, K14.
Reviews Erickson's Canadian Chancery, and discusses the restrictions under which it was constructed.

45. Sorensen, Jean. "Arthur Who?" *BC Business* 16, no. 10 (October 1988) 78-9, 82-4.
Includes illustrations, portrait.

46. "Surrey Campus, Kwantlen College, BC." *Canadian Architect* 33, no. 4 (April 1988): 29-41.
Illustrates the five competition entries, including Erickson's, and features the winning entry by Downs, Archambault & Partners; Includes photos, plans, sections, elevations, models, sketches.

47. Allsopp, Brian. "Red Deer Arts Centre, Alberta ... A New Arts Centre on Its College Campus Designed by Arthur Erickson Architects with Robert Merchant Architect Ltd." *Canadian Architect* 33, no. 1 (January 1988): 12-18.
A review of Erickson's art centre at Red Deer College (Alberta). Includes floor plans, a few plan details, and numerous colour photographs of completed interiors and exterior.

48. McMordie, Michael. *Erickson, Arthur Charles*. In *The Canadian Encyclopedia*, Editor James H. Marsh. Vol. 2. Edmonton: Hurtig, 1988.

49. "Arthur Erickson Receives AIA Gold Medal." *International Journal of Museum Management and Curatorship* 5 (December 1986) : 403-4.

50. Hughes, Richard. "Arthur Erickson: Selected Projects 1971-85." *Crafts* No. 81 (July/August 1986): 55.
Brief mention of exhibit of Erickson's sketches, drawings and models of recent projects.

51. Currimbhoy, Nayana. "Arthur Erickson Collects the 1986 Gold Medal at AIA's June Convention on the American Architect." *Interiors* 145 (May 1986): 46.
Brief article which mentions that Erickson was chosen at the National Convention of the American Institute of Architects to receive the 1986 AIA Gold Medal.

52. Weiss, Julian. "Vancouver's Native Son Receives Architecture's Highest Honor." *Buildings Design Journal* 5, no. 4 (May 1986): 22-24, 27.
Discusses Erickson's receiving the 1986 AIA Gold Medal of the American Institute of Architects 1986 AIA Gold Medal.

53. "Erickson: A Plane Ride to the Top?" *Architect & Surveyor* 61, no. 2 (April/May 1986): 14-15.
An outline of Erickson's design process and methodology, and brief review of an exhibition of the work of Arthur Erickson at Canada House Cultural Gallery (London). Includes two photos.

54. Freed, Stacey. Arthur Erickson Wins AIA Gold Medal." *Landscape Architecture* 76 (March/ April) 1986): 18+ .
A review of Erickson's career in light of his receiving the American Institute of Architect's Gold Medal. Includes photos of Erickson's Simon Fraser University and the Museum of Anthropology, University of British Columbia.

55. Knight, Carleton. "Arthur Erickson Named Recipient of the AIA's 46th Gold Medal." *Architecture* 75 (January 1986): 8-9+ .
A review of Erickson's career in light of his receiving the AIA Gold Medal.

56. "American Gold for Arthur Erickson." *Architect's Journal* 192, no. 51/52 (18/25 December 1985): 10.
Brief article regarding the announcement of the AIA awarding its Gold Medal to Erickson.

57. Knight, Carleton. "Small Urban House Set in Walled Oriental Garden" *Architecture* 74 (September 1985): 112-13 .
Description of a house designed by Erickson in western Canada, centred around a walled garden with a pond. Includes photographs, floor plan.

58. *"A l'ouest du nouveau"* Connaissance des Arts *No. 403 (September 1985): 52-61.*
A description of three projects by Arthur Erickson: the Museum of Anthropology at the University of British Columbia, the Bagley Wright house (near Seattle, Washington), and Toronto's Roy Thomson Hall (with Mather and Haldenby). Includes photographs of exterior and interiors.

59. Wilson, Stuart. "Erickson - a Distinguished Canadian." *Downtowner* (Montreal), 28 August, 1985, 13, 19.

60. "Arthur Erickson, homme et architecte du monde." *Décormag*, no 143 (juilliet/août 1985): 66-70.
A brief portrait of Erickson and his career, coinciding with an exhibition of his work at the Musée des Arts décoratifs (Montréal).

61. "Musica Reticolare." *L'Architettura* 31 (June 1985): 438-40.
A brief article on Roy Thomson Hall (Toronto), a joint project of Erickson and Mather and Haldenby. Includes photographs of interiors and exterior, as well as floor plans. In Italian.

62. Doubilet, Susan. "Erickson Under Glass." *Progressive Architecture* 66 (May 1985): 26.
A review of the exhibition, Arthur Erickson, Selected Projects 1971-1985, held at the Center for Inter-American Relations in New York. Describes contents of exhibition, and the "process method" employed to put Erickson's works into context. Includes photo of Erickson's Robson Square.

63. "Designer of the Year." *Interiors* 144 (January 1985): 128-51.
Erickson's partner, Francisco Kripacz, garnered the 1985 Interiors Designer of the Year award. Article discusses the work of Kripacz in many Erickson projects. Includes photographs, sketches, floor plans.

64. Erickson, Arthur. *Foreword.* In Janet Bingham. *Samuel Maclure, Architect.* Ganges, B.C.: Harsdal & Schubart Publishers, 1985.
In his foreword to Bingham's book, Erickson shows his appreciation for the work of the turn-of-the-century British Columbia architect Samuel Maclure.

65. "Award of Excellence: Arthur Erickson Architects." Canadian Architect 29, no. 12 (December 1984): 25-27.
Erickson's design for the Canadian Chancery was chosen to receive one of Canadian Architect's 1984 Awards of Excellence. Includes commentary by three jurors, James A. Murray, Roger Kemble, and Jerome Markson, as well as models, sections, and plans.

66. Boddy, Trevor. "Art's Gallery; Original Architect (1906): Francis Mawson Rattenbury, Architect for Conversion: Arthur Erickson, of Arthur Erickson Architects." *Canadian Heritage* 10, no. 4 (October/November 1984): 30-34.
Review of Erickson's remodelling of a Vancouver courthouse as an art gallery. Includes photos, portraits.

67. Freedman, Adele. "Erickson's Embassy: Post-Modern Pastiche." *Progressive Architecture* 65 (October 1984): 24-25.
A brief article on the unveiling of Erickson's plans for the new Canadian Chancery (Washington, D.C.). Includes site plans, and a photograph of the model.

68. "Erickson Offshore." *Canadian Architect* 29 (September 1984): 26-29.
A description of Napp Pharmaceutical Laboratories (Cambridge, U.K.), a commission won by Erickson in a limited international competition in 1980. The building puts all of the organisation's activities under one roof: administration, research, etc. Includes floor plans, elevations, photographs.

69. Strasman, Jim. "New Canadian Chancery." *Canadian Architect* 29 (June 1984): 39-41.
A brief article on Erickson's designs for the new Canadian Chancery (Washington, D.C.). Includes photographs of the model as well as floor plans and elevations.

70. Gazzola, Luigi. "The Visual Arts Center Competition, Ohio State University, Columbus." *Industria delle Costruzioni* 18, no. 151 (May 1984): 52-64.
Illustrates schemes by Peter Eisenman (the winner), Michael Graves, Cesar Pelli, Kallmann McKinnell & Wood, Arthur Erickson; Includes plans, axonometric views, elevations, Sketches. Text in Italian, English.

71. Boddy, Trevor. "Arthur Erickson's Vancouver Art Gallery: Architects: Arthur Erickson, of Arthur Erickson Architects." *Section A* 2, no. 2 (April/May 1984): 4-7.
Erickson's remodelling of Vancouver courthouse for use as an art gallery is reviewed. Includes photos, elevations, plans, sections.

72. Buchan, Anna. "Has Erickson Reached a Turning Point?" *Globe and Mail* (Toronto), 31 March 1984, 17.
A brief analysis of Erickson's career past and present, addressing contemporary criticisms and rumours.

73. Hotson, Norman. "Simple Elegance: Architects: Arthur Erickson." *Canadian Architect* 29, no. 3 (March 1984): 28-33.
Erickson's reworked courthouse as an art gallery. Includes photos, sections, plans.

74. Failing, Patricia. "Vancouver: North of Machu Picchu." *Art News* 83, no. 1 (January 1984): 117-119.

Describes the opening of the new home of the Vancouver Art Gallery, a former courthouse remodelled by Erickson. The gallery faces Erickson's Law Courts on Robson Square. One black and white photograph.

75. Buchan, Anna. "From Courthouse to Gallery: Putting Art in Its Place." *Vanguard* 12, no. 8 (October 1983): 26-34, 36-37.

Description of Erickson's remodelling of the former British Columbia Supreme Court Building (Francis Rattenbury; 1907-1911) now the home of the Vancouver Art Gallery. Includes photographs (mostly in colour) of exterior and interiors.

76. Gagnon, Lysiane. "Erickson, le bâtisseur de rêve." *L'Actualité* 8, no. 6 (juin 1983): 72-78.

Portrait of Erickson, including a description of his principal works. Includes photographs.

77. Hanlon, Michael. "New Ceiling Being Designed for Thomson Hall" *Toronto Star*, 6 April 1983, E1.

Announces that the ceiling of Roy Thomson Hall would be replaced following the falling of two of the 900 hollow tubes hung from the ceiling, and complaints from performers about poor acoustics.

78. Freedman, Adele. "Trudeau's Superior Taste Saves Embassy Soap Opera." *Globe and Mail* (Toronto), 22 May 1982, E11.

Commentary on the politics of Erickson's selection as architect of the Canadian Chancery.

79. Freedman, Adele. "Embassy Award Set About 2 Years Ago, Architect Maintains." *Globe and Mail* (Toronto), 11 May 1982, 1-2.

Reports Erickson's reaction to accusations of political patronage following the awarding of the new Canadian Chancery to his firm by long-time friend, Pierre Trudeau.

80. "Projects." *Canadian Architect* 27, no. 4 (April 1982): 6.

Brief article announces the selection of Arthur Erickson as architect of the new Canadian Chancery, in Washington, D.C.

81. Graham, Robert. "The Battle of the Buildings Continues." *Gazette* (Montreal). 6 March 1982, B8.

A review of two books, *Building with Words: Canadian Architects on Architecture* and Edith Iglauer's *Seven Stones*, is the starting point for a discussion of Erickson's career and controversies.

82. Knox, Marion. "America-America." *Bauwelt* 89, no. 1 / 2 (8 January 1982): 16-55.

Introductory article on New York City, giving a different view of current architecture, from housing and health buildings to museums. Also includes some schemes in Canada. Text in German.

83. Wakefield, Ian, and Rem Koolhaas, et al. "Arthur Erickson vs. the 'All-Stars': The Battle of Bunker Hill." *Trace* 1, no. 3 (July/September 1981): 9-15.
Discusses design competition for Bunker Hill project, a development project in downtown Los Angeles. Includes plans, sketches, photos, models.

84. Nowell, David. "Roy Thomson Hall." *Trend* 60 (198?): 2-3.
Detailed article is part of Stelco's *Trend* series. Article gives technical information about the concert hall as well as quotes from Arthur Erickson himself. Includes photographs.

85. English, Robert. "New Massey Hall Requires Virtuoso Builders." *Financial Post* (14 March 1981): S1.
Article details the various stages of Roy Thomson Hall in Toronto. Includes photograph and chart statistics.

86. Erickson, Arthur. *Arthur Erickson*. In *Building With Words: Canadian Architects on Architecture*, 48-51.Toronto: Coach House Press, 1981.
Includes two pages of text based on taped interview with Erickson, where he discusses his philosophy of architectural design. Includes five photographs of projects, brief bibliography.

87. Williams, Richard. "What's in a Name? Maybe Millions." *Gazette* (Montreal), 4 December 1980, 69.
Buyers of single-family houses designed by Erickson in a West Vancouver subdivision, saw the value of their homes increase by more than $100,000 a year after purchase, thanks to the architects international reputation.

88. Bédard, Marc K. "Arthur Erickson: à la gloire de l'architecture moderne." *Vie des arts* 99 (été 1980): 22-24.
Presents Erickson's Robson Square (Vancouver), including information on the controversies that occurred during the planning and construction phases, and materials used in its construction. In French (English translation, 90-91). Includes photographs.

89. Iglauer, Edith. "Seven Stones" *New Yorker* (4 June 1979): 42-86.
A profile based on interviews of Erickson beginning with his youth and family background. Includes one illustration.

90. Khalili, Nader. "Interviewing Arthur Erickson." *Art et Architecture* 11, no. 47/48 (April/July 1979): 15-19.
Includes photos, models portraits. Text in English.

91. Crescoe, Paul. "Edifice Rex - the Brilliance - and Limitations - of Arthur Erickson." *Gazette* (Montreal), 19 February 1977; Canadian (Supplement), 4-7.
A critical examination of Erickson's career and controversies. Includes photographs.

92. Vastokas, Joan M. "Architecture as Cultural Expression; Arthur Erickson and the New Museum of Anthropology, University of British Columbia." *Artscanada* 33, no. 3 (October/November 1976) 1-15.

93. Woodcock, G. "Future Present: Architecture That Is Decreed, Not Designed." *Weekend Magazine* 26 (January 1976): 8-13.

94. Dubois, Macy. "Erickson." *Canadian Architect* 19 (November 1974): 32-38.
An overview of a number of Erickson's Vancouver projects, including Stanley Park, the Gord Smith House, MacMillan-Bloedel building, Canadian Pavilion (Expo'70), Graham Residence, and the Sikh Temple, among others. Includes numerous black-and-white photographs.

95. "We Stand on the Brink of a Great New Era." *Simon Fraser University Comment* (June 1973): 12-14.
A complete text of Arthur Erickson's convocation address on Saturday May 26, 1973. Includes photographs.

96. "Erickson: The Architect as Superstar." *Time* (February 14, 1972): 16-21.
Cover story detailing Erickson's life and career. Includes black and white and colour photographs.

97. "Winner." *Gazette* (Montreal), 14 April 1971, 4.
Brief article naming Arthur Erickson winner of the $50,000 Royal Bank award.

98. "$50,000 Award for Architect." *Montreal Star*, 13 April 1971, 6.
Announces Arthur Erickson as the winner of the $50,000 Royal Bank award. Includes photographs.

99. Erickson, Arthur. "Introduction" In Carol Moore Ede. *Canadian Architecture 1960-1970*, 7. Toronto: Burns and MacEachern, 1971.
Erickson introduces Ede's book with a brief history of Canadian architecture from the late 1950s to 1970.

100. Erickson, Arthur. "Who Thinks People Matter More than Buildings." *Maclean's* (June 1970): 44-49.
Erickson gave Maclean's a guided tour of his Vancouver area projects including Simon Fraser University, MacMillan-Bloedel Building, the Graham, Catton, and Smith houses, as well as his own house and garden. Includes photographs.

101. Erickson, Arthur. "The University: The New Visual Environment" *Canadian Architect* 13, no. 1 (January 1968): 26-37.
An edited version of an address given by Arthur Erickson at York University, Toronto, for the Frank Gerstein lecture series. Erickson explores the effects of societal change on

university architecture, particularly in the North American context. Includes, photographs, illustrations, site plans.

102. Erickson, Arthur. *The New Visual Environment*. In *The University and the New Intellectual Environment*, 49-65. Toronto: Macmillan, 1968.
Erickson's address dealing with the relationship of university architecture to the historical development of universities (Frank Gerstein Lectures, York University (1968)), is reprinted here along with others from the series. Includes photographs, drawings, site plans.

103. Erickson, Arthur. "The Roots." *Canadian Architect* 11, no.12 (December 1966): 28-36.
Erickson discusses various elements of Japanese architecture in comparison to Western architecture through a cultural perspective. Includes photographs.

104. Erickson, Arthur. "The Architectural Concept." *Canadian Architect* 11, no.2 (February 1966): 40-41.
Erickson discusses various design elements for Simon Fraser University.

105. Erickson, Arthur C. *Habitation: Space, Dilemma, and Design*. Canadian Housing Design Council: Ottawa, 1966.
Erickson addresses housing and urban planning issues. Also published in French: *Habitation: Espace, Dilemme, et Solution.*

106. Massey, Geoffrey & Erickson, Arthur. "Museum Architecture 2: The Classical Solution." *Canadian Architect* 10, no.9 (September 1965): 58.
Article discusses museum architecture. Includes photograph of proposal for Kitsilano Museum.

107. "Simon Fraser University Burnaby, B.C." *Canadian Architect* 9, no.5 (May 1964): 54-55.
Taken from a speech given by Arthur Erickson, the article discusses considerations Erickson made during the design of the campus. Includes sketch drawings.

108. Erickson, Arthur. "The Weight of Heaven." *Canadian Architect* 9 (March 1964): 48-53.
Erickson looks to Japan for inspiration in architecture and urban planning, citing the works of Tange and Maekawa. He is particularly concerned with context, both physical and temporal. Includes photographs.

109. Erickson, Arthur. "The Filberg House at Comox on Vancouver Island." *Canadian Architect* 5, no.12 (December 1960): 47-56.
Erickson discusses the conceptualization of the Filberg House in this detailed article. Includes a critique by Abraham Rogatnick, photographs, drawings.

110. Erickson, Arthur. "Cabana in Vancouver." *Canadian Architect* 4, no.7 (July 1959): 45-47.
Brief article discussing a cabana style house in Vancouver. Includes many photographs of interior and exterior of the house.

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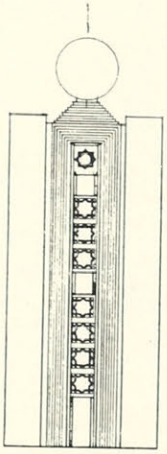
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